5
OSHI NO KO
the fifth
volume.
【推しの子】
赤坂アカ × 横槍メンゴ
YOUNG JUMP COMICS

OSHI NO KO

【推しの子】 5

赤坂アカ × 横槍メンゴ

OSHI NO KO ⑤ CONTENTS

第四十一話 …… 005
第四十二話 …… 025
第四十三話 …… 043
第四十四話 …… 061
第四十五話 …… 079
第四十六話 …… 097
第四十七話 …… 115
第四十八話 …… 133
第四十九話 …… 153
第 五十 話 …… 171

★この作品はフィクションです。実在の人物・団体・事件などには、いっさい関係ありません。
Ripped & Compiled by Oak

CHARACTER

プロローグ 幼年期 人物紹介

【斉藤壱護】
SAITO ICHIGO
アイの所属する芸能事務所・苺プロダクションの社長。

【斉藤ミヤコ】
SAITO MIYAKO

【五反田泰志】
GOTANDA TAISHI
アイとアクアが出演した映画の監督。

【有馬かな】
ARIMA KANA
同映画の撮影現場で出会った10秒で泣ける天才子役。

【星野愛久愛海】
HOSHINO AQUAMARINE
通称・アクア。

【星野瑠美衣】
HOSHINO RUBY
通称・ルビー。

ゴロー
GORO
地方都市で産婦人科医として勤務。元々のアイ推しだが、妊娠中の彼女をストーカーから守る犠牲となり死亡。

さりな
SARINA
ゴローが勤務していた病院の入院患者。難病により12歳で他界。双子は互いに正体に気付いていない。

あらすじ

推しのアイドル・星野アイの"子"に転生し、前世の記憶を持ったまま"赤ちゃんライフ"を満喫する双子のアクアとルビー。アイは、妊娠・出産を隠して嘘を貫いたまま、芸能界のスターダムを駆け上がっていた。しかし、初のドーム公演を控えた20歳の誕生日、当日"とあるファンに殺害されてしまう…。そして、十数年の時が経ち、ルビーはアイのように"輝く"為、アクアは"復讐"の為、"芸能界"に飛び込む!!

OSHI NO KO

第三章
恋愛リアリティショー編

第四章
ファーストステージ編

第五章
2.5次元舞台編へ

人物紹介

【黒川あかね】
KUROKAWA AKANE
『劇団ララライ』所属の若きエース。アイすらも完全に演じきる天才。

【MEMちょ】
M E M C Y O
"バズらせのプロ"として活躍するユーチューバー。

【ぴえヨン】
P I E Y O N
『毒プロ』所属の覆面筋トレ系ユーチューバー。年収1億円。

【星野愛久愛海】
HOSHINO AQUAMARINE
帝東高校一般科1年生。通称・アクア。

【星野瑠美衣】
HOSHINO RUBY
帝東高校芸能科1年生。通称・ルビー。

【有馬かな】
ARIMA KANA
帝東高校芸能科2年生。アクアに誘われ『毒プロ』に加入し、アイドルへ転身。通称・重曹。

【鏑木勝也】
KABURAGI MASAYA
ネットドラマ『今日あま』プロデューサー。アイの過去を知る人物。

……第四章では新生「B小町」がファーストステージに向けて始動!! ルビーは新たに加入したMEMちょ、そしてセンターに抜擢された有馬かなと共にジャパンアイドルフェスでのライブに向けて猛練習!しかし、子役時代の過去を引きずり、現在の自分に自信が持てない有馬は一睡も出来ずに本番を迎えてしまう…。それでも客席からエールを送るアクアに励まされ無事に乗り越える。一方、そのアクアの元に届いた次の仕事は、2.5次元舞台への出演オファー!?

Translated by Felicia Sumali
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CHAPTER 41 STAFF MEETING

DEAR MAMA IN HEAVEN.

ANOTHER SEASON HAS PASSED SINCE THE FIRST LIVE CONCERT OF THE NEW B-KOMACHI.

IT'S BEEN FOUR MONTHS SINCE THEN.

THANKS TO MEM-CHO, OUR STREAMING IS DOING WELL.

WE'VE ALSO HAD A FEW SMALL CONCERTS.

I FINALLY FEEL LIKE I FIT IN WITH THE REST OF THE CLASS!

I'VE BECOME A PROPER ENTER-TAINER, RIGHT?!

I ALWAYS FEEL LIKE AN ALIEN, AND IT'S HARD FOR ME TO KEEP UP!

EVERY TIME YOU ALL TALK ABOUT WORK,

OBVI-OUSLY!

WERE YOU STILL WORRIED ABOUT THAT?

IS THAT SO?!

OH, I KINDA GET THAT.

IN MY CASE, I *FEEL* MORE AWKWARD TALKING WITH PEOPLE IN THE SAME TRADE.

PRECISELY.

TO THOSE WHO WORK IN THE SAME LINE, MY COMPLAINT MIGHT SOUND LIKE BRAGGING.

LIKE WHEN I TALK ABOUT "I DID THAT JOB" OR "HOW IS THIS JOB?"

YOUR STORY IS ON A DIFFERENT LEVEL, FRILL-CHAN.

BUSTED?

...IT WAS CONSID-ERED BRAGGING.

YESTERDAY, THE ACTOR DOYAMA-KUN DMED ME AND ASKED ME TO HAVE DINNER TOGETHER. I JUST WANTED TO CASU-ALLY TALK ABOUT IT, BUT...

I'VE HEARD THAT HE LIKES TO FOOL AROUND.

I DON'T KNOW.

SO? ARE YOU GOING?

AND WE HAVE LUNCH TOGETHER LIKE THIS NOW.

AMAZINGLY, I'VE BECOME FRIENDS WITH SHI-RANUI,

WHAT A PLAYBOY.

DOYAMA-KUN ALSO SENT A DM TO NANAMI WHO APPEARED IN A MORNING DRAMA.

OH, I'VE HEARD ABOUT THAT, TOO.

HOWEVER, THEY CARE SO MUCH ABOUT SENIORITY AND EMPHASIZE HIERARCHICAL RELATIONSHIPS BASED ON THE SCHOOL YEAR.

THE GIRLS FROM THE GENERAL COURSE ARE OFTEN GLARING AT US.

SURPRISINGLY, THERE'S NO HIERARCHICAL RELATIONSHIP IN THE PERFORMING ARTS DEPARTMENT OVER WHO'S MORE POPULAR.

RATHER, THEY HAVE A STRONG FEELING OF FELLOWSHIP BECAUSE THEY'RE ALL IN THE SAME BOAT AND THEY KNOW ABOUT EACH OTHER'S LOVE AFFAIRS.

THAT'S WHY I'M A LITTLE HESITANT TO GO TO AQUA'S SCHOOL BUILDING.

1-D

HOSHINO,

YOU'RE AN ACTOR, RIGHT?

WHY DID YOU TAKE THE GENERAL COURSE, THEN?

I watched the anime.

BUT YOU'VE APPEARED IN DRAMAS AND THIS TIME, YOU'LL STAR IN THE STAGE PLAY OF TOKYO BLADE, RIGHT?

YOU SHOULD JUST BE ONE.

NO?

BECAUSE I'M NOT GOING TO BE AN ACTOR.

And you're quite handsome.

NO WAY. YOU WOULDN'T HAVE MADE IT THIS FAR WITHOUT TALENT, RIGHT?

I'M NOT TALENTED ENOUGH TO SURVIVE IN THE ENTERTAINMENT WORLD.

THEY'LL SHINE FOR A MOMENT BEFORE THEY DISAPPEAR.

IN THIS WORLD, EVEN THOSE WHO ARE NOT TALENTED CAN STEP INTO THE LIMELIGHT IF THEY'RE LUCKY.

HE KEEPS SAYING THAT HE WON'T BE AN ACTOR, BUT HE ALSO KEEPS GETTING MORE GIGS.

IS HE UP TO SOME-THING?

HMM.

IT WON'T BE EASY TO SURVIVE FROM HERE.

I'M JUST STANDING ON THE STARTING LINE NOW.

I DON'T KNOW WHAT HE'S THINK-ING AT ALL.

Liked by memmem
akanecco_2323
It's gotten pretty cold already

OH! THAT'S RIGHT.

MY BROTHER HAS A CUTE GIRL-FRIEND NOW.

THEY STARTED DATING THROUGH A DRAMA SERIES CALLED THE BEGINNING OF MY LOVE ♡ WITH AN IDOL,

BUT ACCORDING TO AQUA, THEIR RELA-TIONSHIP IS ONLY FOR WORK PUR-POSES.

HE'S ONE OF THOSE ***SCUMS*** WE GIRLS CONSIDER ***ENEMIES.***

I FEEL SORRY FOR AKANE-CHAN, SO I WANT TO TREAT HER NICELY IF I GET TO MEET HER SOMEDAY.

I HOPE THAT DAY WILL COME SOON.

AS FOR ME, I'M DOING WELL NOW.

I'LL KEEP DOING MY BEST AS AN IDOL UNTIL THE DAY I CAN STAND ON THAT DOME STAGE OF YOUR DREAM.

星野

Tombstone:Hoshino Family

MAMA.

WATCH ME,

Stage play of
Tokyo Blade

Staff meeting day

Studio A
Aスタ
予約
様

Studio B
Bスタ
予約
Reserved
ララライ
Lala Lai
様

I CAN'T BELIEVE THEY'D ACTUALLY DO DO A 2.5D STAGE PLAY.

THE THEATRICAL COMPANY LALA LAI BEARS THE IMAGE OF A DIEHARD.

OH...

I'M NOT NERVOUS.

YOU DON'T HAVE TO BE NERVOUS.

WELL, HALF OF THE CAST MEMBERS ARE TAKEN FROM DIFFERENT TROUPES AND AGENCIES.

...HEY.
MELT-KUN.

I'M GLAD WE'RE WORKING TOGETHER AGAIN.
IN SHORT, WE'RE ALL PART OF THE KABURAGI GROUP.
I HEARD THAT PRODUCER KABURAGI WAS INVOLVED IN CASTING THE OUTSIDE CAST MEMBERS.

...

WHAT'S WITH THAT SHORT SILENCE?

ME TOO.

...

...

IS THAT IT?

"IT'LL BE A *NIGHTMARE* LIKE SWEET TODAY ALL OVER AGAIN."

"WHAT IS HE DOING HERE? HE CAN'T ACT, FOR PETE'S SAKE."

BUSTED!

OH, WELL. I THINK I CAN PRETTY MUCH GUESS.

I WON'T ASK YOU TO OVER-LOOK THAT JUST BECAUSE IT WAS MY FIRST PERFOR-MANCE AS AN ACTOR,

I'VE BEEN... HOW SHALL I PUT IT?

BUT IT'S BEEN NINE MONTHS SINCE THEN.

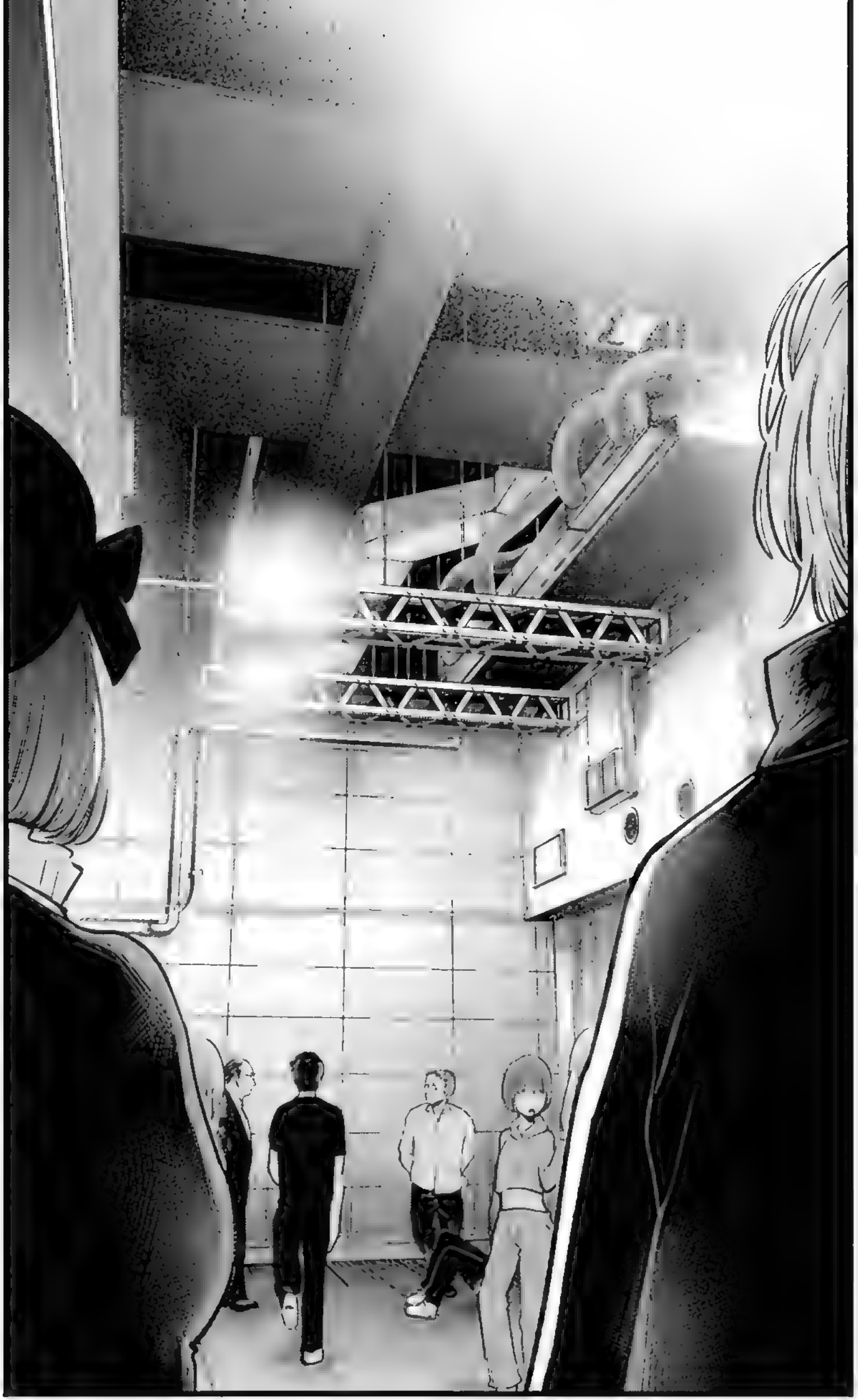
STUDYING?

IF YOU DISAGREE, JUST SPIT IT OUT. YOU DON'T NEED TO HOLD BACK.

I THINK I'VE GOTTEN A LOT BETTER NOW.

Studio B

...



MY NAME IS MELT NARUSHIMA FROM SONIC STAGE. I'VE BEEN CASTED FOR THE KIZAMI ROLE.

NICE TO MEET YOU ALL.

...

I'M KANA ARIMA FROM STRAWBERRY PRODUCTIONS. MY ROLE IS TSURUGI.

ALSO FROM STRAW-BERRY PRODUC-TIONS, AQUA HOSHINO.

I'LL BE PLAYING TOUKI.

Former child actor and idol

Kana Arima (17)

Aspires to work behind-the-scenes

Aqua Hoshino (16)

WHOA, YOU'RE EARLY, GUYS.

WE STILL HAVE TEN MINUTES.

BUT SINCE EVERYONE'S ALREADY HERE, LET'S START THE INTRODUCTION.

MY NAME IS RAIDA.

I'M THE LEAD PRODUCER OF THIS PROJECT.

The representative of the event operating company Magic Flow

Sumiaki Raida (35)

OVER HERE IS...

...YOUR DIRECTOR, KIN-CHAN.

THE NAME IS TOSHIRO KINDAICHI.

The representative of the theatrical company Lala Lai

Toshiro Kindaichi (56)

HEY, GUYS.

HE'S WELL-VERSED IN 2.5D, SAKUYA KAMOSHIDA-KUN.

2.5D actor
Sakuya Kamoshida (22)

GOA-SAN, THE SCREEN-WRITER.

Famous screenwriter
GOA (29)

OH...

HE'S ALSO PART OF THE KABURAGI GROUP.

RYOMA FUNATO,

KIIRO HAYA-SHIBARA,

KOYUKI YOSHID-OMI,

MEI ADASHI-NO,

NORIO MITA,

THESE PEOPLE ARE ACTORS FROM LALA LAI...

AKANE KUROKA-WA,

PLEASED TO MEET YOU ALL.

The ace of the Lala Lai troupe

Akane Kurokawa (17)

AND FINALLY, OUR LEAD ACTOR...

WHAM!!

WAKE UP, YOU DUMMY!

OUCH!

WHOOPS, SORRY.

I'LL BE PLAYING THE ROLE OF...

WAIT, WHO'S HIS NAME AGAIN?

I'M TAIKI HIMEKAWA.

HEY, GUYS.

OH, WELL. WHATEVER.

Leading actor on primetime TV

The box-office star of the Lala Lai troupe
Taiki Himekawa (19)

Imperial theater award
Best actor award

...TO MAKE THIS STAGE PLAY OF TOKYO BLADE A SUCCESS!

LET'S ALL WORK TOGETH-ER...

【推しの子】

【推しの子】

AKA AKASAKA x MENGO YOKOYARI

TODAY IS SUPPOSED TO BE THE STAFF MEETING, BUT THE MAIN CAST ARE ALL HERE.

SHALL WE PROCEED WITH SCRIPT READING, THEN?

WE'LL START AT HALF PAST.

UNTIL THEN, YOU CAN TALK AMONGST YOURSELVES OR GET READY.

YES, SIR!

CHAPTER 42 ..... READ-THROUGH

AQUA-KUN, LONG TIME NO SEE!

I'M NOT AN ENEMY.

I CAUSED EVERYONE TROUBLE DURING THE FILMING OF MY LOVE...

YOU SAY THAT, BUT WE STILL MEET ONCE IN A WHILE JUST TO COVER OUR BACKS.

I KNOW,

BUT I'M HAPPY TO BE ABLE TO WORK WITH YOU AGAIN.

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...BUT THE STAGE IS MY MAIN JOB.

I'LL BE THE ONE HELPING YOU THIS TIME.

YOU SURE LOOK CONFIDENT.

THAT'S NOT WHAT I MEANT!

I STILL HAVE A LONG WAY TO GO BEFORE I CAN ACTUALLY FEEL CONFIDENT!

I SEE. THAT'S VERY REASSURING.

IF THERE'S SOMETHING I DON'T UNDERSTAND, I'LL ASK YOU.

OKAY.

WE HAVE A LOT OF SCENES TOGETHER IN THIS PLAY.

I JUST WANT YOU TO BE ABLE TO RELY ON ME ANYTIME.

ニヤ
STARE

!
THEY BOTH APPEARED IN A DATING SHOW, AND ONE THING LED TO ANOTHER...
THEY'RE GOING OUT, AREN'T THEY?

?

I—
IT DID LOOK LIKE IT ON THE SHOW, RIGHT?
BUT I BET THEY'RE DOING IT FOR THE SAKE OF BUSI-NESS!
AFTER ALL, THE SHOW WOULD BE BADLY RECEIVED IF THEY BROKE UP AFTER THAT KISS!

THEY SEEM TO BE ON GOOD TERMS, THOUGH.

HMM...

WELL, THEIR CHARAC-TERS ARE ENGAGED, AFTER ALL.

Engaged

WERE THEY CASTED BECAUSE OF THAT?

BUT THEY MATCH EACH OTHER, SO IT'S GOOD, RIGHT?

WHOA!

YOU LOOK SOUR.

MUMBLE

BUT THE PROMOTERS LIKE TO SPRINKLE A LITTLE SOME-THING WITHOUT EVEN TRYING TO FIND OUT THE TRUTH. THIS IS SOMETHING THAT HASN'T CHANGED OVER THE LAST TWO CENTURIES.

BASICALLY, THE PRODUCTION WILL RESONATE BETTER IF THE INFORMATION THAT THE AUDIENCE GETS IS UNIFORM,

MUMBLE

I DON'T LIKE IT WHEN SOMEONE IS TRYING TO CONNECT THE ACTORS' REAL LIVES WITH THEIR WORK ON STAGE. IT'S QUITE DISTURBING.

MUMBLE

THIS IS THE REAL ME.

I DIDN'T WANT TO SPOIL THE ATMO-SPHERE ON THE SET.

I WAS THE LEADER BACK THEN.

WHEN WE DID SWEET TODAY, YOU WERE MORE...

I WOULD'VE REALIZED IT SOONER. JUST HOW BAD OF AN ACTOR I WAS, THAT IS.

IF YOU HAD TOLD ME THE THE TRUTH BACK THEN,

...

YOU SHOULDN'T HAVE BEEN THAT CONSIDERATE.

I'LL PROVE MYSELF SUPERIOR WITH MY ACTING.

WE HAVE A LOT OF SCENES TOGETHER.

NO, FORGET IT. THAT WAS JUST AN EXCUSE.

BUT BEFORE THEY KNOW IT, THEY'VE DEEPENED THEIR BONDS OF FRIENDSHIP AND LOVE ALONG THE WAY.

TOKYO BLADE IS A TRUE BATTLE MANGA IN WHICH SEVERAL GROUPS FIGHT EACH OTHER.

MEANWHILE, THE "SHIBUYA FACTION" THAT AKANE AND I BELONG TO ARE THE ENEMIES THAT STAND IN THEIR WAY.

ARIMA BELONGS TO THE MAIN CHARAC-TERS' "SHIN-JUKU FACTION."

Sign: Kabukicho Ichibangai

IT SEEMS THAT THIS PLAY'S SCENARIO IS CENTERED ON THE "SHIBUYA CONFLICT" ARC WHERE THESE TWO FACTIONS FIGHT.

YOU'RE GETTING ALONG WELL WITH KANA-CHAN, AREN'T YOU?

YOU EVEN CAME HERE WITH HER TODAY.

SO I'LL ONLY BE PERFORM-ING WITH ARIMA IN THE LAST FEW SCENES,

...

IT'S A PITY THAT YOU DON'T HAVE A LOT OF SCENES TOGETHER—

NO, IT'S QUITE THE OPPOSITE.

SHE GETS SO PASSIONATE WHEN SHE TALKS ABOUT ACTING THAT IT'S SCARY.

THANKFULLY, BEING IN FEWER SCENES TOGETHER GIVES HER FEWER OPPORTUNITIES TO COMPLAIN TO ME.

I SEE...

Script: Tokyo Blade

...

ARE YOU NOT ONE OF THEM?

ONLY THOSE WHO ARE PASSIONATE ABOUT ACTING CAN DO THAT.

GIVE ME A BREAK.

I CAN TALK ABOUT IT NONSTOP.

BUT IT'S FUN TO TALK ABOUT ACTING, DOESN'T IT?

NOPE.

ACTING IS ONLY A WAY FOR ME TO FIND THE TRUTH ABOUT AI.

BUT I'M DIFFER-ENT.

THOSE WHO STAND ON THE STAGE ARE BASICALLY THOSE WHO LOVE ACTING...

...AND ARE SERIOUS ABOUT IT.

THE REPRE-SENTATIVE OF THE LALA LAI TROUPE.

A WAY TO GET CLOSE TO TOSHIRO KINDAICHI.

WAIT A SEC.

YEAH.

WE'LL START THE SCRIPT READING.

THE DIRECTOR IS BACK.

...

LET'S GO.

THIS TIME,

WE DON'T HAVE PEOPLE WHO SUCK, EH?

BUT EVEN MELT-KUN, WHO WAS TERRIBLE IN SWEET TODAY...

...IS ACTUALLY PRETTY GOOD.

IT'S NATURAL THAT ARIMA-CHAN, WHO HAS A LONG HISTORY AS A PERFORMER...

...AND EVERYONE IN LALA LAI CAN ACT,

Script: Tokyo Blade

WELL, KABURAGI ALWAYS PICKS THE ABSOLUTE BEST WHEN HE SENDS PEOPLE TO WORK FOR OTHERS.

BUT HE'S QUITE ATTENTIVE AND FLAW-LESS.

I ALSO HEARD THAT THIS WAS AQUA-KUN'S FIRST STAGE PLAY,

THE RIVALRY BETWEEN THE GENERATION'S OLD AND CURRENT GENIUSES, ARIMA-CHAN AND AKANE-CHAN, IS PRETTY HOT, TOO.

ONE IS THE "IMMERSIVE TYPE" WHO GETS INTO HER ROLE,

AND THE OTHER IS THE "ADAPTIVE TYPE" WHO RESPONDS TO THE PERFOR-MANCES AROUND HER.

EVEN THE WAY THEY ACT IS THE COMPLETE OPPOSITE.

OBVIOUSLY, I THINK AKANE-CHAN IS ONE STEP AHEAD OF HER,

BUT I DON'T WANT ARIMA-CHAN TO LOSE, EITHER.

Actual-ly, I'm a big fan of hers.

DON'T BE TOO SURE ABOUT THAT.

WE ALSO HAVE HIMEKAWA IN OUR TROUPE.

Script: Tokyo Blade

YOU'RE ARIMA, COR-RECT?

DON'T HOLD BACK. YOU CAN GO ALL OUT.

Script: Tokyo Blade

KANA ARIMA,

WANNA GRAB SOME-THING TO EAT?

SURE.

I HAVE TONS OF QUESTIONS FOR YOU.

YOU CAN JOIN US, MELT.

ME?

OBVIOUSLY. WE HAVE A LOT OF SCENES TOGETHER, AFTER ALL.

KANA-CHAN...

SHE WASN'T THE KIND OF ACTRESS WHO WOULD STEP FORWARD AND STEAL THE SPOTLIGHT FOR HERSELF.

UNTIL A WHILE AGO, HER PRIORITY WAS STILL TO HELP OTHERS.

SHE WASN'T SOMEONE...

BADMP

BADMP

BADMP

...WHO COULD SELFISHLY ACT LIKE SHE WANTED EVERYONE TO LOOK AT HER!

LALA LAI HAS ALSO BEEN STAGNANT RECENTLY.

WE NEEDED SOMETHING TO MOTIVATE US.

THAT'S WHY I AGREED TO DO THIS 2.5D STAGE PLAY...

...AND ACCEPTED THE OFFER OF HAVING PERFORMERS FROM OUTSIDE.

MUMBLE

MUMBLE

MUMBLE

WHAT DID YOU OBTAIN FROM BEING AN IDOL?

RESOLUTION...?

CONFIDENCE...?

EVERYONE HERE HATES TO LOSE.

THEY'LL DEFINITELY GET PROVOKED IF THEY SEE SOMETHING LIKE *THAT*.

THEY'LL BE DESPERATE...

...AND THINK ABOUT HOW THEY CAN COMPETE WITH IT.

IF THEY'RE TRUE ACTORS, THAT IS.

【推し活】

AKA AKASAKA x MENGO YOKOYARI

STAGE PLAY OF TOKYO BLADE. THIRD DAY OF RE-HEARSAL.

CHAPTER 43
LOSING HEROINE

MOST PEOPLE ARE BUSY, SO WE CAN'T ALWAYS REHEARSE WITH THE WHOLE CAST.

WE'LL MEET UP IN THE AFTERNOON AND REHEARSE FOR 6-7 HOURS.

IN STAGE PERFOR-MANCE, THERE'S A REHEARSAL PERIOD OF ABOUT ONE MONTH.

HOW-EVER,

IN MOST CASES, THEY'LL JUST HIRE STAND-INS SO THE OTHER CAST CAN KEEP PRACTICING WITHOUT DELAY.

The stand-in, Yamanaka-san

代役の山中さん

THE LEADING ACTORS IN PARTICULAR HAVE MANY OTHER JOBS, SO THEY CAN BARELY PAR-TICIPATE IN REHEARSALS.

Blade

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I'M SORRY I'M LATE.

THE THEATER PEOPLE LOVE THEIR JOBS, AFTER ALL, SO THEY'LL STILL COME TO REHEARSE EVEN IF THEY'RE ONLY AVAILABLE AT NIGHT.

Thank you for your hard work.

Thanks.

Good work today.

ARIMA, DO YOU HAVE A MOMENT?

WHAT IS IT?

防人

"SAKIMORI."

HOW...

...DO YOU READ THIS WORD?

WHY ARE THERE SO MANY THEATER PEOPLE WHO *CAN'T* READ KANJI?

YOU SHOULD START READING MORE BOOKS.

IT'S NO BIGGIE.

WHAT?! I THOUGHT IT WAS "BOUJIN."

I see...

YOU'RE SO SMART, ARIMA!

YOU GUYS...

WHEN IT COMES TO BOOKS, I ONLY READ MANGA.

TELL ME ABOUT IT.

I'D RATHER SEE PICTURES.

I HATE BOOKS. THEY HAVE TONS OF SMALL LETTERS.

THERE WERE A FEW CLIQUES THAT HAD STARTED TO FORM AT THE REHEARSAL VENUE.

BY THE THIRD DAY,

...FINE.

I'LL BRING SOME BOOKS FOR YOU, SO YOU'D BETTER READ THEM, YOU FOOLS.

BEING OBSESSED WITH THEATER IS GOOD AND ALL, BUT IF YOU DON'T EXPAND YOUR HORIZONS, YOU'RE THE ONES WHO'LL BE IN TROUBLE.

THE MAIN CAST CLIQUE,

AND...

THE LALA LAI CLIQUE,

THE BIT PART CLIQUE,

MY BOY-
FRIEND IS
COMPLETELY
ISOLATED.

STARE

...

LOOK AT
ALL THAT
DARK AT-
MOSPHERE
SURROUND-
ING HIM.

HE'S NOT
VERY GOOD
AT GETTING
ALONG WITH
PEOPLE,
HUH?

I CAN
SOME-
WHAT
RELATE,
THOUGH.

ARE YOU STARING AT KANA-CHAN...?

YEAH.

"YEAH"?

BUT I'M YOUR GIRL-FRIEND...

ARIMA HAS A HABIT OF MATCHING THE LEVEL OF HER ACTING WITH THE PEOPLE AROUND HER.

IN THE PAST, SHE KEPT LOSING JOB OPPORTUNITIES DUE TO HER STRONG PERFOR-MANCE THAT MADE HER STAND OUT ABOVE THE REST.

THIS MAY BE HER STRATEGY TO SURVIVE IN THIS INDUSTRY.

The past Arima

How's my acting?

Aren't I great?

We can't keep up with her...

UP UNTIL NOW, SHE'S BEEN SURROUNDED BY MEDIOCRE ACTORS AND GIVING MEDIOCRE PERFORMANCES,

BUT THIS TIME, SHE HAS ***TAIKI HIMEKAWA*** ON HER SIDE.

HE'S THE BOX-OFFICE STAR OF THE LALA LAI TROUPE.

IF SHE COULD KEEP UP WITH HIM AND MATCH HIS LEVEL...

AKANE, YOU WANT TO WIN AGAINST HER, DON'T YOU?

BUT AT THIS RATE, YOU'LL LOSE...

...BY A WIDE MARGIN.

HMPH!

HMPH!

HMPH!

IF YOU'RE MAD AT ME, JUST SPIT IT OUT.

DON'T JUST SHOW IT ON YOUR FACE LIKE A BRAT.

AQUA-KUN, AT THIS RATE, YOU'LL ALSO...

FROM THE BEGINNING, I NEVER PLANNED ON WINNING.

HOW CAN I BEAT SOMEONE TALENTED?

THOSE SHINJUKU BUNCH.

KILL EVERY SINGLE ONE OF THEM.

UNDER-STOOD.

TRY TO MATCH THE ATMO-SPHERE AROUND YOU.

MAKE YOUR ACTING A LITTLE MORE FORCEFUL HERE.

AKANE,

Script: Tokyo Blade

SOME-THING LIKE THIS?

MAKE IT MORE FORCE-FUL...

FORCE-FUL...

KILL EVERY SINGLE ONE OF THEM!

THOSE SHIN-JUKU BUNCH!!

SO THAT ONE WAS GOOD...

CHATTER

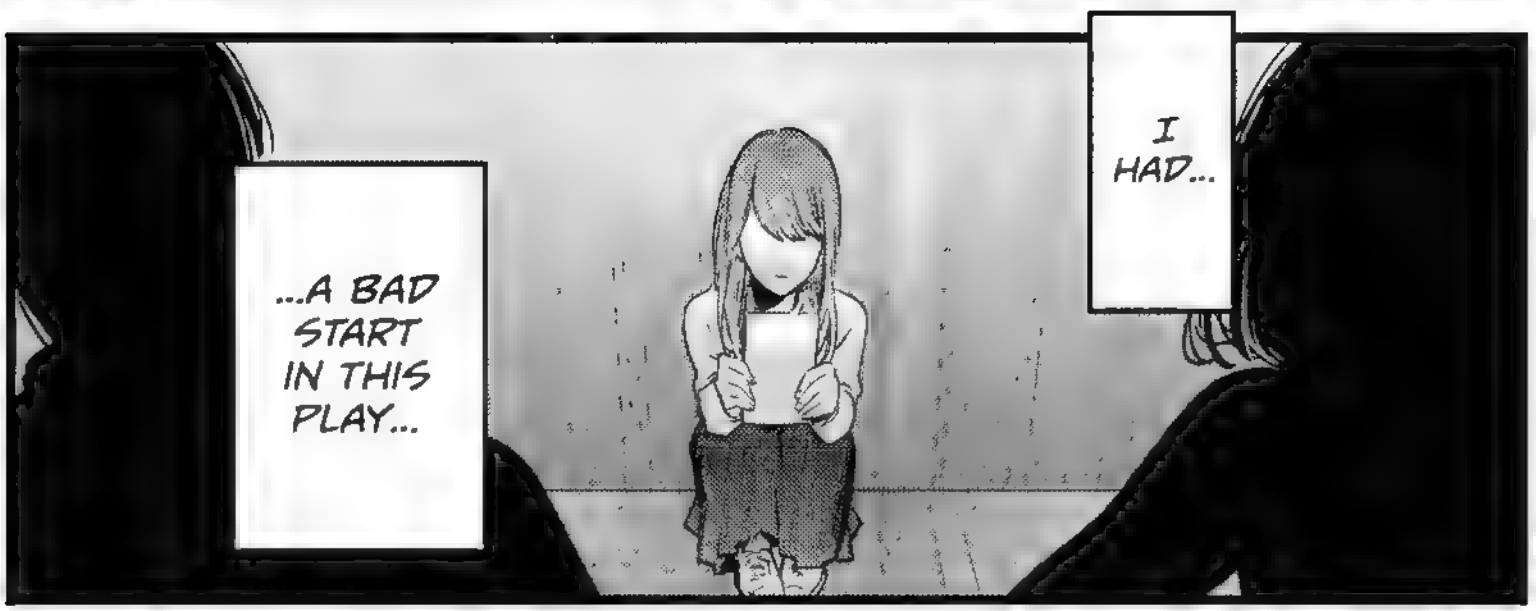
OK, WE'LL GO WITH THAT VIBE.

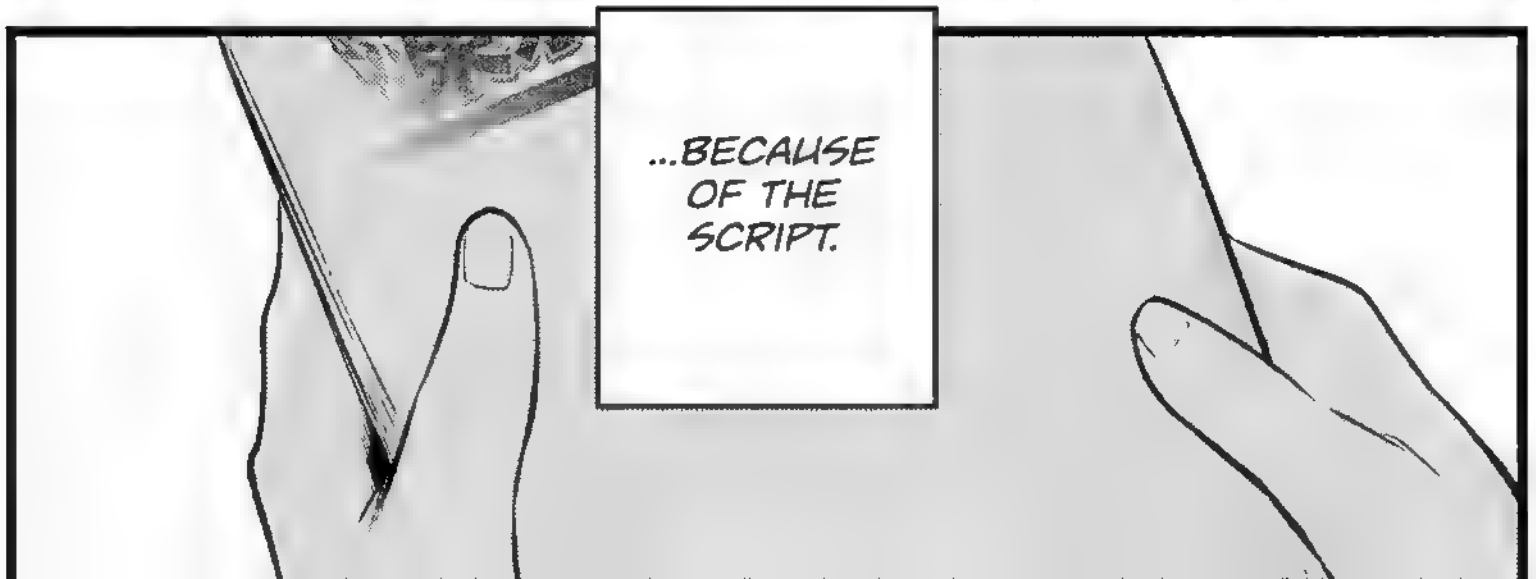
CHATTER

OKAY.

ARIMA, YOU FIRST.

WE'LL MOVE TO SHINJUKU NOW.


I HAD...
...A BAD START IN THIS PLAY...


...BECAUSE OF THE SCRIPT.

PRINCESS SAYA, THE CHARACTER I'M PLAYING, DOESN'T APPEAR MUCH IN THE ORIGINAL MANGA TO BEGIN WITH.

AS A RESULT, SHE LOST MOST OF HER SCREEN TIME AS TOUKI'S COMPANION.

BUT PEOPLE STARTED TO SHIP HIM WITH TSURUGI, WHO WAS ONCE HIS ENEMY.

SHE SHOWED UP AS TOUKI'S LOVE INTEREST AT FIRST,

Script: Tokyo Blade

THE SO-CALLED LOSING HEROINE.

東京ブレイド

EVEN IN THE NEWEST CHAPTER OF THE ORIGINAL MANGA, THE PLOT OF THIS UNFORTUNATE CHARACTER BEING TOUKI'S FIANCÉE IS PRETTY MUCH DEAD.

MEN LIKE GIRLS WHO ARE EXPRESSIVE AND LIVELY LIKE TSURUGI, DON'T THEY?

I GUESS?

IT SEEMS THAT THE MANGA HAS TURNED IN THAT DIRECTION, TOO.

...

IF I REMAIN DOCILE, I'LL LOSE EVERYTHING TO SUCH A CHARACTER.

THE FACT THAT PRINCESS SAYA DOESN'T HAVE ENOUGH SCREEN TIME MEANS THAT...

...I DON'T HAVE ENOUGH MATERIALS FOR CHARACTER ANALYSIS, EITHER.

I HAVE TO COMPLETE THE MISSING PIECES WITH MY IMAGINATION...

...AND CREATE MY OWN CHARACTER.

HOWEVER,

MY INTERPRETATION OF THE CHARACTER SEEMS TO CLASH WITH THAT OF THE SCREENPLAY.

SHE'S BEEN TURNED INTO A STOCK CHARACTER!!

...IT'S COMPLETELY DIFFERENT FROM THE ORIGINAL!

OR PERHAPS I SHOULD SAY...

BUT IN ORDER TO MATCH THE PLAY'S RUNNING TIME, SHE'S BEEN TURNED INTO A BATTLE JUNKIE!

I'll do it!

I have no choice but to fight...

ORIGINALLY, THE PRINCESS IS A *KIND* YET *TIMID* GIRL WHO HAS A HARD TIME KILLING PEOPLE,

Book: Tokyo Blade

BUT THE SCREENWRITER IS SIMPLY USING THE CHARACTER FOR HIS OWN CONVENIENCE HERE.

...WHEN YOU ADAPT A MANGA INTO A DIFFERENT MEDIUM LIKE A STAGE PLAY,

I KNOW SOME CHANGES ARE UNAVOIDABLE...

AT THIS POINT, SHE'S BECOME A *BLOOD-THIRSTY MANIAC.*

東京ブレイド

I LIKE YOU,

EVEN AFTER THOSE MIS-FORTUNES IN THE MANGA, THEY'RE STILL TREATING YOU BADLY IN THE PLAY.

PRINCESS SAYA, YOU POOR THING.

THE ORIGINAL AUTHOR HAS APPROVED IT, AFTER ALL.

BUT IT CAN'T BE HELPED, I GUESS?

I HAVE NO CHOICE BUT TO DO THIS

SENSEI,

THANK YOU FOR COMING EVEN THOUGH YOU'RE VERY BUSY.

CHEERS!

The author of *I'll Go with Sweet Today*

Yoriko Kichijoji.

I'M MOSTLY FREE UNTIL THE DEAD-LINE GETS CLOSE.

BUSY? I WORK ON A MONTHLY SERIALIZA-TION.

IF ANYTHING, YOU HAVE FAR SUR-PASSED ME...

YOU MIGHT'VE WORKED AS MY ASSISTANT BEFORE, BUT YOU'RE A FULL FLEDGED AUTHOR NOW, SAMEJIMA-SAN.

WHAT ARE YOU TALKING ABOUT?

EVEN SO, YOU STILL CAME FOR SOMEONE LIKE ME...

HOW CAN I TURN DOWN THE INVITATION OF SUCH A PERSON...

...WHEN THEY ASK ME TO HAVE A DRINK WITH THEM?

...AS A WEEKLY-SERIALIZED MANGA ARTIST WHOSE MANGA AND ANIME ARE BOTH A HUGE HIT.

Abiko Samejima (22)

The author of *Tokyo Blade*

THIS IS MY FIRST EXPERIENCE. I DON'T UNDERSTAND ANYTHING.

YOUR MANGA HAS BEEN ADAPTED TO AN ANIME AND A DRAMA BEFORE, RIGHT?

BUT WHAT IS IT THAT YOU WANTED TO DISCUSS?

BUT SOMETHING'S A LITTLE—

THIS TIME, THEY'RE ADAPTING *TOKYO BLADE* INTO A PLAY,

OH...

I HAVE A LOT TO SAY,

BUT I DON'T KNOW HOW MUCH ROOM I HAVE TO TALK.

...AND WATCH THE REHEARSAL TOGETHER?

WOULD YOU COME WITH ME...

SENSEI,

WELL, I'M OLDER, SO I HAVE TO PAY THE BILL.

I'M SORRY. YOU ENDED UP TREAT-ING ME INSTEAD.

WE'RE READY TO PAY, PLEASE.

BUT LET ME SAVE MY FACE HERE, OKAY?

OBVIOUSLY, I KNOW YOU'RE MAKING A LOT MORE MONEY THAN ME,

CHAPTER 44 ..... OBSERVATION

I WON'T FEEL GOOD IF I DON'T BRUSH RIGHT AFTER I EAT.

BEFORE THAT, CAN I BRUSH MY TEETH?

OH, YEAH. YOU HAVE THAT HABIT, HUH?

OH!

LET'S GO TO THE NEXT BAR!

Translated by Felicia Sumali
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
MEDIA DO Co. Ltd. / YKS Services LLC / SKY Japan, INC.

EVEN IN THE MANGA INDUSTRY THAT IS FULL OF WEIRDOS,

ABIKO IS QUITE THE CHARACTER.

厠

I'LL BE BACK SOON.

Sign: Toilet

I MEAN, YOU CAN DRAW MANGA BY YOURSELF IF YOU MUST,

BUT IN ADAPTATIONS, MANY PEOPLE ARE INVOLVED, SO YOU HAVE TO BE ABLE TO COMMUNICATE.

IF YOU LEAVE EVERYTHING TO THE PRODUCTION SIDE, THEY'LL DO WHATEVER THEY PLEASE AND DESTROY YOUR WORK,

BUT IF YOU MEDDLE IN TOO MUCH, YOU'LL TURN THE WHOLE PRODUCTION INTO CHAOS. AT LEAST THAT'S WHAT I'VE HEARD.

HAVING SAID THAT, IT'S NECESSARY FOR US TO BE SOMEWHAT STRICT YET UNDERSTANDING.

ON THAT POINT, ABIKO-SENSEI IS...

I'M GOING TO THE RESTROOM, TOO.

BRUSH
BRUSH
BRUSH
BRUSH
BRUSH
BRUSH
BRUSH
シャコ
シャコ
シャコ
シャコ
シャコ
シャコ
シャコ

HUH? WHAT ARE YOU DOING?

IF WE USE TWO TOOTH-BRUSHES, WE CAN BRUSH ***TWICE AS FAST***, RIGHT?

DOUBLE BRUSHING MY TEETH.

I DON'T WANT YOU TO WAIT FOR TOO LONG, SO I HAVE TO MOVE ***QUICKLY***.

THE STAGE PLAY OF TOKYO BLADE.

I HOPE NOTHING GOES WRONG...

SHE REALLY IS WEIRD.

HEY, I'M HERE.

OH, GOA. HOW ARE YOU DOING?

I'M SORRY TO HEAR THAT.

MAN, I'M SLEEPY.

THEY ASKED ME TO FIX SOME THINGS AND SEND IT TO THEM BY THIS MORNING. IT WAS TOUGH.

MY SCHEDULE FOR ANOTHER SCRIPT IS FALLING APART.

STARE

...

本日は12時から
原作者のち
おこしにな

IT SEEMS THAT THE AUTHOR OF THE ORIGINAL MANGA IS GOING TO STOP BY, TOO, TODAY.

DID HE COME HERE TO GREET HER?

Board:
The original author will come at 12 p.m. today

YEAH.

THE SCREEN-WRITER, GOA, IS HERE.

HEY, WHAT DO YOU THINK OF THE SCRIPT?

HM?

IT'S A LITTLE DIFFERENT FROM THE ORIGINAL MANGA, RIGHT?

YEAH, BUT OVER-ALL, I THINK IT'S PRETTY FAITHFUL.

東京ブレイド

東京ブレイド

Books: Tokyo Blade

IN FACT, IT'S *90 TIMES* BETTER THAN THE SCRIPT OF THE DRAMA I WAS IN BEFORE.

THEY DID BUTCHER *SWEET* TODAY, DIDN'T THEY...?

IF SOME-THING'S BOTHERING YOU, WHY DON'T YOU TELL HIM DIRECTLY?

NO WAY! I CAN'T DO THAT!

DIRECTORS TAKE THE LEAD, AND ACTORS FOLLOW THEIR INSTRUCTIONS.

YOU CAN'T BREAK THE CHAIN OF COMMAND HERE!

HMM.

KINDAICHI-SAN DOESN'T EVEN ALLOW US TO CRITICIZE OUR FELLOW ACTORS AND THEIR PERFORMANCES.

THAT'S WHY IT'S BETTER TO JUST HAVE ONE PERSON LEADING US.

IF ACTORS GET INSTRUCTIONS FROM SO MANY PEOPLE, THEY'LL BE CONFUSED TOO, RIGHT?

KUROKAWA SEEMS TO HAVE A QUESTION ABOUT THE SCRIPT.

EXCUSE ME.

Y-YES, BUT...

IT'S MORE LOGICAL TO ASK THEM AT THE SAME TIME, RIGHT?

WAIT, AQUA-KUN...!

IF POSSIBLE, WE'D LIKE TO TAKE YOUR OPINION INTO ACCOUNT AS WELL, KINDAICHI-SAN.

HM? WHAT IS IT?

SPIT IT OUT, KUROKAWA.

UM...

IT'S ABOUT PRINCESS SAYA.

HOW SHOULD I PUT IT?

I CAN'T UNDER-STAND HER CHARACTER FROM THE SCRIPT.

LIKE HER INTENTION OR...

OH, YEAH.

SHE FEELS A LOT MORE BELLIGERENT HERE THAN THE ORIGI-NAL.

THAT'S RIGHT!

SHE WAS MORE CONFLICTED THERE...!

YEAH, WELL...

THE TRUTH IS, I WAS QUITE TROUBLED, TOO.

HOWEVER, IF WE CONVERT HER "CONFLICTED" CHARACTER INTO A MEDIUM CALLED THEATER,

WHILE IT'S NOT IMPOSSIBLE, IT'LL DEFINITELY TAKE A LITTLE TOO MUCH TIME.

立ち止まり俯く鞘姫……

意を決して口を開く

「……」「……」「……」

「……」「……」

Script:
Princess Saya stops and looks down

Script:
She makes up her mind and opens her mouth

IN MANGA, YOU CAN SHOW HOW SOMEONE FEELS IN JUST ONE BIG PANEL,

…

BUT ON STAGE, YOU NEED A CONSIDERABLE AMOUNT OF TIME TO CONVEY THAT FEELING TO THE AUDIENCE WHO SIT IN THE BACK.

WHEN IT COMES TO PUTTING A 2-HOUR PLAY WITH MANY CHARACTERS AND COMPLICATIONS,

IT'S NECESSARY FOR US TO MAKE IT AS *SIMPLE* AS POSSIBLE.

IF WE DON'T, WE'LL DESTROY THE WHOLE SCENES,

AND THE AUDIENCE WON'T EVEN GET IT.

BESIDES, YOU WOULDN'T NEED SCREEN-WRITERS IF YOU COULD JUST COPY EVERY-THING FROM THE ORIGINAL, RIGHT?

OUR JOB IS TO KEEP THE EXCITING BITS...

...AND PICK THE RIGHT ELEMENTS FOR THAT PURPOSE.

WELL, I'M A FAN OF THE ORIGINAL MANGA, TOO,

SO I DIDN'T WANT TO TWEAK IT TOO MUCH,

BUT THIS KIND OF DIRTY WORK IS ALSO PART OF MY JOB, I GUESS?

HAVING SAID THAT, YOU'RE THE ONE WHO'LL BE PLAYING THE CHARACTER.

IF SOME-THING'S BOTHERING YOU, I CAN STILL FIX IT.

DON'T SPOIL THE ACTORS!

I READ THE FIRST FEW MANGA VOL-UMES,

SO I KNOW THAT PUTTING PRINCESS SAYA'S FEEL-INGS HERE IS JUST GOING TO BE A DIS-TRACTION.

BY MAKING HER A MORE ACTIVE CHARACTER, WE CAN SIMPLIFY THE CONFRONTATION STRUCTURE...

The truth is, I don't really want to do this, but if I don't do it, I can't protect anyone. I also want to be stronger, so I have to kill, but

Kill them all!

Shibuya faction

The fierce battle is the main plot!

Shinjuku faction

Let's do this!

...AND CAPTIVATE THE AUDIENCE WITH THE PART THAT WE WANT TO FOCUS ON IN AN EASY-TO-UNDERSTAND MANNER.

FOR THE SAKE OF THE PLAY, HIS JUDGMENT WAS DEFINITELY NOT WRONG.

THAT'S WHY I ACCEPTED IT.

YOUR ROLE HERE IS NOT TO CAPTIVATE THE AUDIENCE WITH HOW DEEP YOUR CHARACTER IS,

BUT TO SHOW THE CHARACTERS' ANTAGONISM IN A SIMPLE WAY AND CONVINCE THEM.

...SO THEY SAID.

ARE YOU HAPPY NOW?

YEAH.

IN A SIMPLE WAY, HUH?

OKAY, GUYS. GOOD WORK!

WE HAVE A SPECIAL GUEST TODAY!

OH...

UM...

HELLO, THERE...

SHE'S THE AUTHOR OF *TOKYO BLADE*, ABIKO-SENSEI...

...AND I'M HER COMPANION, KICHIJOJI.

...

EE, SST

SQUEAL

SQUEAL

KICHIJOJI-SENSEI, LONG TIME NO SEE!

ARIMA-SAN!

WE HAVEN'T MET SINCE THE SWEET *TODAY* CLOSING PARTY, HAVE WE?

LONG TIME NO SEE, SENSEI.

THE HONOR IS MINE.

YOU TOO, AQUA-SAN. NICE TO SEE YOU AGAIN.

OH!

HEY...

AS THE AUTHOR OF THE ORIGINAL WORK, OF COURSE SHE'D RESENT YOU.

YEAH, WELL...

WELL, YOU ***DESTROYED*** SWEET TODAY.

I UNDER-STAND WHY SHE DID THAT, BUT THAT WAS ***COLD***, MAN.

PLEASED TO MEET YOU, SENSEI.

COME ON, NOW.

YOU HAVE TO GREET THEM PROPERLY.

I CAN'T...

WHOOSH

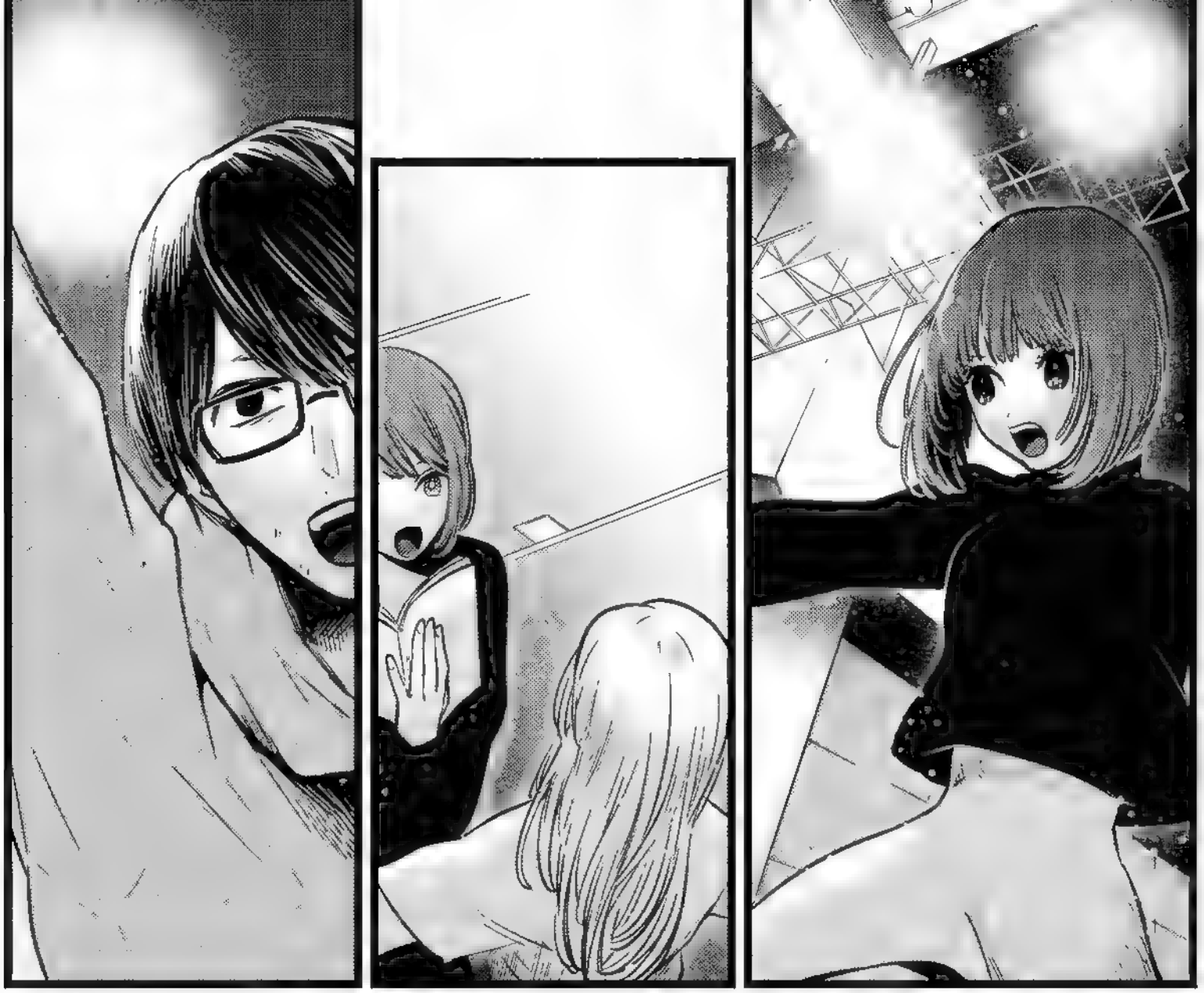
...MAKES ME SO NERVOUS, I DON'T KNOW WHAT TO DO.

JUST LOOKING AT HUNKS AND PRETTY GIRLS...

YEAH, I UNDER-STAND THAT...

THANK YOU VERY MUCH.

WELL, PLEASE ENJOY THE REHEARSAL.



...
WHAT DO YOU THINK, SENSEI?

THAT'S BECAUSE LALA LAI HAS ONLY TOP-NOTCH ACTORS!

THIS PLAY IS GOING TO BE WONDER-FUL. I CAN TELL.

THEY'RE ALL GOOD ACTORS.

...EVERY-ONE'S BEEN PRACTICING A LOT.

I'M SURE...

I CAN'T DO THAT...

THEY'RE AMAZ-ING...

I'M SORRY, I DON'T KNOW ANY-THING...

IS THAT SO?

SENSEI,

IT'S BETTER TO USE RE-HEARSING THAN PRACTICING WHEN YOU REFER TO A PLAY.

SHE SEEMS TO LIKE IT.

THANK GOOD-NESS.

I HAVE TO BRING THIS UP...

FOR THAT REASON,

AT THIS RATE, EVERY-THING IS GOING TO GO SMOOTHLY...

HMM?!

CAN YOU STILL FIX THE SCREENPLAY?

MORE LIKE...

WHICH PART?

YES, OF COURSE. WHICH PART WOULD YOU—

script: Tokyo Blade

EVERY-
THING?

【推しの子】

AKA AKASAKA x MENGO YOKOYARI

PLEASE...

...FIX THE WHOLE SCRIPT.

CHAPTER 45
TELEPHONE GAME

Translated by Felicia Sumali
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
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I TOLD YOU TO FIX IT AGAIN AND AGAIN,

WE'VE ALREADY GOT APPROVAL FOR THIS SCRIPT, AND WE'VE STARTED REHEARSALS TOO!

WE ONLY HAVE 20 MORE DAYS BEFORE THE FIRST PERFOR-MANCE...

I THINK THAT'S A LITTLE TOO MUCH...

TH—

THE WHOLE SCRIPT ?!

WELL, IF IT WAS REALLY GOOD, I'D GIVE YOU AN OK,

BUT YOU CONFIDENTLY SAID THAT I'D BE FINE WITH THE SCRIPT ONCE I'D SEEN IT COME TO LIFE.

...!!

BUT SINCE IT'S NOT, I DON'T NEED TO APPROVE IT EITHER, RIGHT?

SENSEI,

FIRST OF ALL, LET ME APOLOGIZE FOR WRITING A SCRIPT THAT DID NOT LIVE UP TO YOUR EXPECTA-TIONS.

NEEDLESS TO SAY, I'LL FIX THE PARTS THAT NEED TO BE FIXED EVEN AT THIS STAGE.

HOWEVER,

I DID MY BEST TO CONSIDER EVERYTHING YOU WERE LOOKING FOR...

...AFTER THE MANY BACK-AND-FORTHS WE HAD.

東京ブレイド

Script: Tokyo Blade

HOW ELSE CAN I FIX THE SCRIPT FROM HERE?

SO YOU'RE THE PERSON WHO WROTE THIS SCRIPT, HUH?

HOW ELSE CAN YOU FIX IT?

I'M PRETTY SURE I TOLD YOU ABOUT THE PARTS I WANTED FIXED ALREADY,

BUT YOU DIDN'T GET IT, HUH?

HAVE YOU ACTUALLY READ TOKYO BLADE?

MY INTENTION OF WRITING THIS SCRIPT WAS TO BRING OUT THE CHARM OF THE ORIGINAL—

OF COURSE I HAVE!

THIS IS WHAT YOU CAME UP WITH AFTER READING THE MANGA?

Script: Tokyo Blade

LOOK AT THIS SCRIPT.

THIS CHARACTER IS NOT SUPPOSED TO SAY THIS...

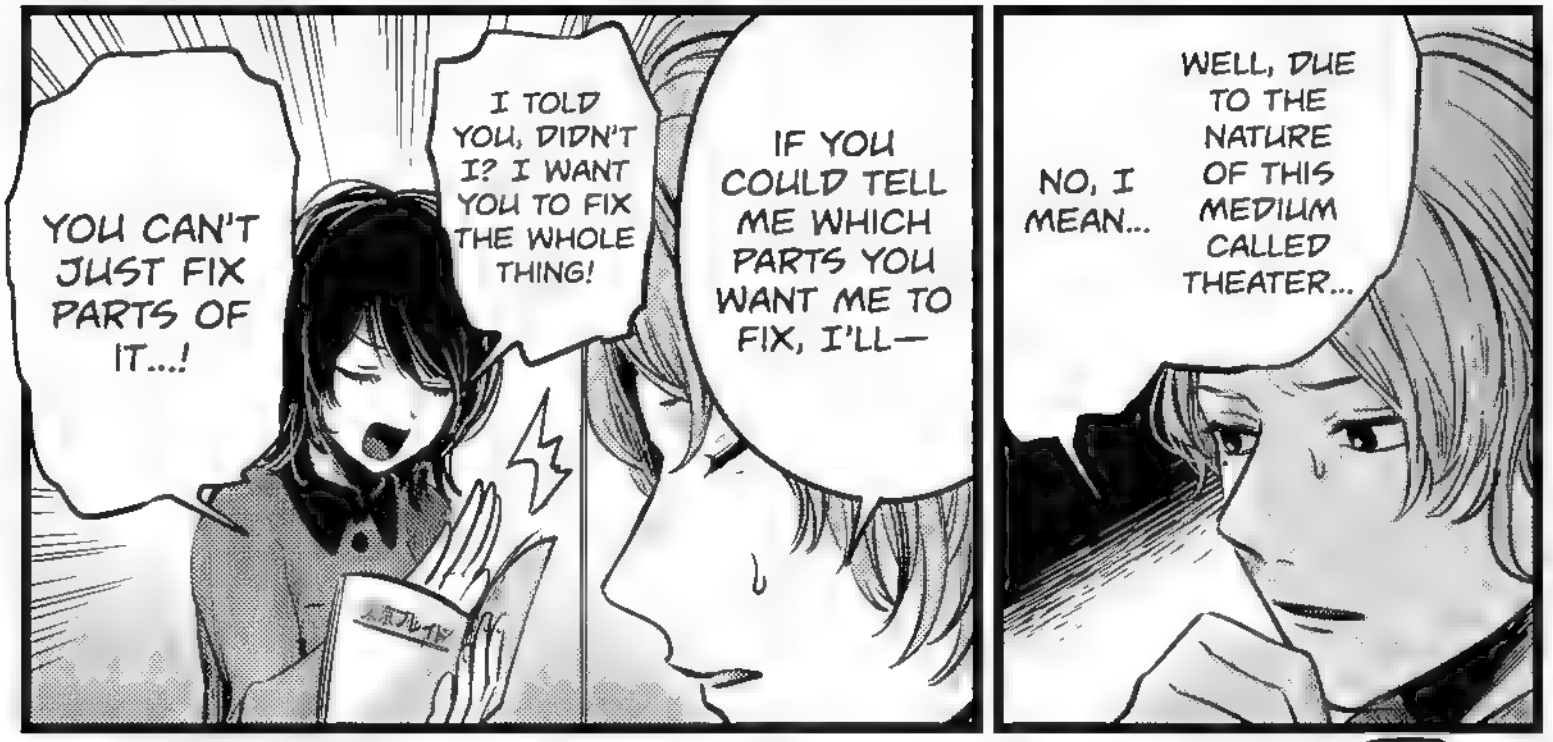
...OR DO THAT.

YOU CAN CHANGE THE PLOT ALL YOU WANT,

BUT TO CHANGE THE CHAR-ACTERS...? DON'T YOU THINK IT'S RUDE?

YOU TURNED MY *KIDS* INTO A BUNCH OF IDIOTS!

Script: Tokyo Blade


WELL, DUE TO THE NATURE OF THIS MEDIUM CALLED THEATER...
NO, I MEAN...
IF YOU COULD TELL ME WHICH PARTS YOU WANT ME TO FIX, I'LL—
I TOLD YOU, DIDN'T I? I WANT YOU TO FIX THE WHOLE THING!
YOU CAN'T JUST FIX PARTS OF IT...!

I THOUGHT I WAS BEING LOOKED DOWN ON, BUT NO.
THE SCRIPT-WRITER IS THE ONE WHO DIDN'T SEEM TO UNDER-STAND IT!
IF THIS IS SOMETHING THAT HE CAME UP WITH AFTER READING THE ORIGINAL,

HMPH!!

ABIKO-SENSEI, CAN I TALK TO YOU FOR A SEC?

SENSEI!

I'D SERIOUSLY QUESTION HIS TALENT AS A WRITER.

I GUESS THE RE-HEARSAL IS OVER TODAY.

I'M GOING HOME.

DID SHE JUST FLIP A TABLE OVER IN ANGER?

WHEN IT COMES TO MEDIA MIX,

THE ORIGINAL AUTHOR AND THE SCRIPT-WRITER TEND TO DISAGREE AND DISPUTE OVER IT.

IT'S A VERY COMMON STORY.

HERE'S HOW THE SCRIPT IS MADE.

FIRST, THE WRITER MEETS WITH THE PRODUCER, AND DIRECTOR TO WRITE THE FIRST DRAFT.

AFTER THAT, THEY'LL REWRITE A FEW MORE DRAFTS.

WHEN THE SCRIPT IS NEARLY DONE, THE ORIGINAL AUTHOR WILL CONFIRM IT.

PERHAPS ABIKO-SENSEI WAS NOT HAPPY WITH THE SCRIPT THAT WAS GIVEN TO HER.

What's this?!

Huh?!

You've got to be kidding me!

FURIOUS, SHE WROTE AND SENT THE CORRECTION REQUEST BACK TO THEM.

HOWEVER, THERE ARE A LOT OF INTER-MEDIARIES BETWEEN THE ORIGINAL AUTHOR AND THE SCRIPT-WRITER.

BASICALLY, THE REWRIT-ING PRO-CESS IS LIKE THE GAME OF TELE-PHONE.

Original author
Substitute editor
Editor in charge
Copyrights agency
Producer
Scriptwriter's manager
Scriptwriter

THEY'RE JUST A BUNCH OF ATTENTION SEEKERS WHO TALK ABOUT THEIR FEELINGS ON THE ROADSIDE! IT'S DISGUSTING!

THEY'D BETTER DO SOMETHING ABOUT THIS PART!

They didn't fix this crap at all!!

And this part, too!

THIS IS THE HIGHLIGHT SCENE, BUT I SEE NO EMOTIONS WHATSOEVER!

ABIKO-SENSEI IS MORE EMOTIONAL THAN LOGICAL,

SO IT'S VERY LIKELY THAT EVEN HER EDITOR DIDN'T UNDERSTAND HER INTENTIONS.

I HAVE TO MAKE IT MORE PRESENTABLE SOMEHOW.

I CAN'T SHOW THIS ANGRY STATEMENT TO MY CLIENT.

Copyrights agency

IT WON'T BE EASY TO ORGANIZE AND REWRITE EVERYTHING SHE JUST SAID.

WHEN IT COMES TO MANGA, ABIKO-SAN BECOMES TALKATIVE ALL OF A SUDDEN.

Editor

WELL, THAT'S PRETTY MUCH WHAT I'LL SEND TO GOA-CHAN!

ALSO, WE'RE NOT GOING TO DECREASE THE MAIN CHARACTERS' SCREEN TIME!

IF WE DO THIS CORRECTION, WE'LL NEED A NEW SET, AND SCHEDULE WISE, IT'S JUST IMPOSSIBLE!

THE ORIGINAL MANGA SIDE DOESN'T KNOW ANYTHING ABOUT STAGE PLAYS!

Producer

THE AUTHOR WANTS THE CHARACTERS TO BE MORE EMOTIONAL IN EXPRESSING THEIR FEELINGS.

HMM, SHOULD WE ADD SOMETHING HERE, THEN?

I THINK THIS SCENE WOULD BE MORE EMOTIONAL IF WE HAD LESS LINES,

BUT IF THE AUTHOR SAYS SO, I HAVE NO CHOICE.

The scriptwriter's manager

IT'S GETTING WORSE AND WORSE!

DOES THIS SCRIPTWRITER HAVE ANY TALENT AT ALL?!

THE ACTORS ARE GOING TO START REHEARSING SOON, SO THE PRODUCTION SIDE WANTS TO GO WITH THIS SCRIPT FOR NOW.

ONCE YOU SEE IT COME TO LIFE, YOU'LL BE CONVINCED.

THAT'S WHAT THEY SAID.

...

...

IT'LL LOOK BETTER IN REAL LIFE, EH?

I HOPE THAT'S REALLY THE CASE.

AS A RESULT, EVEN TODAY, THERE ARE AUTHORS AND SCREENWRITERS WHO ARE STILL FIGHTING OVER IT SOMEWHERE.

...DUE TO THE INTERMEDIARIES WHO CAN'T CONVEY THE MEANING WELL AND VARIOUS OTHER REASONS.

BOTH SIDES WANT TO DO THEIR BEST, BUT CONFLICTS ARE UNAVOIDABLE SOMETIMES...

THERE'S NO CREATOR WHO WANTS TO MAKE THEIR WORK WORSE ON PURPOSE.

TO BE HONEST,

I DON'T THINK THIS SCRIPTWRITER IS SUITABLE FOR MY WORK.

I'M SURE THIS IS PART OF HER OBJECTION BECAUSE HER VISIONS WERE NOT COMPLETELY REFLECTED.

ABIKO-SENSEI'S ANGER TODAY IS NOT SOMETHING THAT SUDDENLY WELLS UP.

Script: Tokyo Blade

I DON'T THINK HE UNDERSTANDS ENTERTAINMENT AT ALL.

AND HIS CORRECTIONS ARE OFF THE MARK.

HE HAS A POOR TASTE,

THIS GIRL HAS LOST HER WISDOM AND BECOME A COMPLETE IDIOT!

SEE THIS FIX RIGHT HERE?

JUST LET ME WRITE THE WHOLE SCRIPT, THEN.

NO, THAT'S A LITTLE...!

I'M SURE YOUR EDITOR THINKS SO, TOO.

LEAVE ME OUT OF THIS...

I'LL DO IT.

OR ELSE, I WON'T LET YOU DO THIS PLAY.

*Hundreds of thousands in USD

WAAAH!!

SENSEI, IF YOU DO THAT, YOU'LL HAVE TO...

...PAY TENS OF MILLIONS* FOR THE PENALTY CLAUSE, RIGHT?

IT'S OKAY. I'LL PAY.

I have the money for it.

WE CAN'T DO THAT!

THE COMPANY IS THE ONE THAT HAS TO PAY FOR IT!

THEN DO IT.

I'm fine either way.

YOU DON'T NEED TO PAY ME FOR IT.

JUST GIVE THE CREDIT TO THE SCRIPTWRITER AND PAY HIM AS IS.

BUT... WE NEED TO THINK ABOUT THE SCRIPTWRITER, TOO.

THAT'S WHAT ABIKO-SENSEI WANTS.

CAN YOU MAKE IT THAT WAY?

Sign: Conference Room

BUT I DON'T WANT HIM TO BE INVOLVED IN THIS PRODUCTION ANYMORE.

議室

OBVIOUSLY, ABIKO-SENSEI IS ON THE EXTREME SIDE.

WELL, MOST MANGA ARTISTS ARE *PICKY* ABOUT SOMETHING, BUT THEY *LACK SOCIAL SKILLS.*

...

HOW CHILDISH.

OUR POSITION AS SCREENWRITERS IS MUCH LOWER THAN YOU THINK.

IT CAN'T BE HELPED.

SHE'S JUST SAYING WHATEVER SHE WANTS TO. THEY'LL REMOVE YOU FROM YOUR POSITION, YOU KNOW?

ARE YOU OKAY WITH THIS?

...IS PRETTY COMMON.

THIS KIND OF THING...

IF THE HIGHER-UPS SAY SOMETHING, YOU CAN EASILY BE REPLACED.

EVEN IF YOU GIVE YOUR ALL TO MAKE THE BEST SCRIPT POSSIBLE,

IF IT'S A LITTLE DIFFERENT FROM THE AUTHOR'S PREFERENCES, THEY'LL HATE IT.

IF IT'S BORING, THE FANS WILL SCORN YOU LIKE A WAR CRIMINAL,

BUT IF IT'S INTERESTING, THE CREDIT GOES TO THE ORIGINAL MANGA.

ON TOP OF THAT, YOU NEED TO CONSIDER THE PRODUCER'S PREFERENCES,

AND MAJOR AGENCIES PRESSURE YOU TO GIVE MORE SCREEN TIME TO THEIR PERFORMERS.

STILL, THE SHOW MUST GO ON, SO YOU HAVE TO FINISH YOUR WORK NO MATTER WHAT.

THE PROCESS OF REWRITING IS PURE HELL, YOU KNOW?

I DON'T MIND BEING REMOVED,

BUT...

SO THAT'S HOW IT IS...

I STILL HAVE MY OWN PRIDE...

I CAN'T TAKE THE CREDIT FOR WHAT SENSEI RE-WRITES AS IF IT'S MY OWN SCRIPT.

COULD YOU REMOVE MY NAME FROM THE CREDITS AS WELL?

I CAN PROUDLY SAY THAT YOU'VE PRODUCED ANOTHER GOOD SCRIPT.

I DON'T THINK WHAT YOU DID WITH YOUR SCRIPT IS WRONG.

HOW MUCH WOULD IT COST IF WE HAD TO REPRINT THE POSTERS AND PAMPHLETS?

BUT THE STAFF HAS ALREADY BEEN ANNOUNCED TO THE PUBLIC.

COULD YOU...

...JUST THINK OF THIS AS AN ACCIDENT AND MOVE ON?

...

UNDER-STOOD.

I'M VERY SORRY!

YOU CAN EAT WHAT-EVER YOU WANT TO YOUR HEART'S CONTENT!

BUT PLEASE TREAT ME TO DINNER NEXT TIME.

YOU CAN KEEP THE CREDITS. I DON'T MIND.

I'VE...

...BEEN READING THE ORIGINAL MANGA SINCE IT WAS FIRST RELEASED IN THIS MAGAZINE.

SO I POURED MY SOUL INTO WRITING THIS SCRIPT.

I WANTED THE PLAY TO BE GREAT,

I EVEN SHIFTED THE SCHEDULE FOR MY OTHER WORK TO TAKE THIS JOB.

I THOUGHT I DID MY BEST, BUT...

I GAVE UP ON SLEEP AND WORKED TILL THE LAST MINUTE SO I WOULDN'T MISS THE DEADLINES.

I PUZZLED OVER THEIR UNREASONABLE REQUESTS SO OFTEN THAT I EVEN GOT A FEVER.

EVEN WHEN THEY SENT CORRECTIONS AT MIDNIGHT, I'D WORK ON IT RIGHT AWAY.

"I'D SERIOUSLY QUESTION HIS TALENT AS A WRITER."

...DAMMIT.

UNTIL THEN, WE'LL PAUSE OUR REHEARSALS.

AND WE'LL CONTACT YOU AGAIN AS SOON AS THE NEW SCRIPT IS DONE.

WE TALKED WITH THE ORIGINAL MANGA SIDE,

THAT SAID, WE'RE GOING TO REDO THE SCRIPT FROM THE BEGINNING.

CHAPTER 46 ..... STAGE

Translated by Felicia Sumali
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
MEDIA DO Co. Ltd. / YKS Services LLC / SKY Japan, INC.

OUR PLAY THIS TIME IS A STAGE AROUND,

I HATE THE FACT THAT WE HAVE TO STOP RE-HEARSING.

SO THE MORE WE REHEARSE THE BETTER.

WELL, WE CAN'T DO ANYTHING WITHOUT THE CONSENT OF THE ORIGINAL AUTHOR.

WHAT A MESS WE'VE GOTTEN INTO, HUH?

HOW CAN YOU IMAGINE THE SCENES IF YOU DON'T KNOW THAT?!

WHAT?!

YOU'VE BEEN RE-HEARSING WITHOUT EVEN KNOWING WHAT IT IS?

NOW THAT YOU MENTION IT, WHAT'S A STAGE AROUND?

THE STAGES FOR A PLAY ARE PRETTY MUCH THE SAME, RIGHT?

...

SULK

プクー

WHAT...?

AQUA-KUN.

YOU DON'T REALLY LIKE STAGE PLAY, HUH?

IT'S OBVIOUS.

BUSTED?

I MEAN, I DON'T HATE IT, BUT I DON'T WATCH IT BECAUSE I LIKE IT.

WHY NOT?

THE TEMPO IS BAD BECAUSE THE SET IS CHANGED EVERY TIME THE SCENE CHANGES,

THE MOVABLE SETS ARE CHEAP-LOOKING,

AND I CAN'T STAND THE EXAG-GERATED PERFOR-MANCE YOU GUYS HAVE IN PLAYS.

Scene 1

Scene 2

It takes time to change scenes

FOR THE SAME AMOUNT OF TIME, I'D RATHER WATCH MOVIES THAT HAVE BETTER QUALITY OF PRODUCTION...

YEAH, I COULD PRETTY MUCH GUESS YOUR ANSWER.

WELL, YOU ASKED, SO...

THAT'S DEFINITELY ONE OF THE THEATRICAL ISSUES THAT HAS BEEN ADDRESSED FOR MANY YEARS.

THIS INDUSTRY IS DECLINING, AND WE'VE GOTTEN LESS AND LESS CUSTOMERS.

BUT THAT WAY OF THINKING IS A LITTLE OLD-FASHIONED, I GUESS...?

I'D BE WORRIED IF ACTORS THOUGHT THE SAME THING.

YOU'VE NEVER WATCHED A STAGE AROUND PLAY BEFORE, RIGHT?

HMM?

WHAT'S YOUR POINT?

WELL, WE'VE GOT TIME, SO LET'S GO ON A DATE.

I'LL SHOW YOU THAT...

...THEATER CAN GIVE A MUCH BETTER EXPERIENCE THAN MOVIES.

360 HHH STAGEAROUND

AFTER YOU.

THIS PLAY IS QUITE POPULAR.

I'M GLAD WE WERE ABLE TO GET TICK-ETS.

ARE THESE ALL SCREENS?

YES, IT'S A 360-DEGREE FULL-SCALE SCREEN.

360?

JUST YOU WAIT AND SEE.

BEEEEP

DID THE SCREEN JUST OPEN?

Shush!

FWISH
WHAT?

FWISH

NO, THAT'S NOT IT...
WIND?
4DX?
WHAT'S THIS?

WHoooooSH

NO, WHAT...?

YOU'RE KIDDING, RIGHT...?

IS THIS FOR REAL?!

HOW WAS IT?

...

WELL,

IF I HAVE TO BE HONEST,

IT WAS *50 TIMES* MORE INTERESTING THAN I IMAGINED...

RIGHT?!

THAT'S RIGHT!

IF THAT'S THE CASE, THEY CAN USE A LOT OF VIDEO PRODUCTION IN THE PLAY.

FIRST OF ALL, I WAS SURPRISED THAT THE CURTAINS WERE ACTUALLY SCREENS.

YUP.

THIS IS MORE LIKE, "THE STORY BEGINS WHEN THE SCREENS OPEN," RIGHT?

BUT THAT PHRASE IS GETTING OLD!

THEY SAY, "THE STORY BEGINS WHEN THE CURTAIN RISES,"

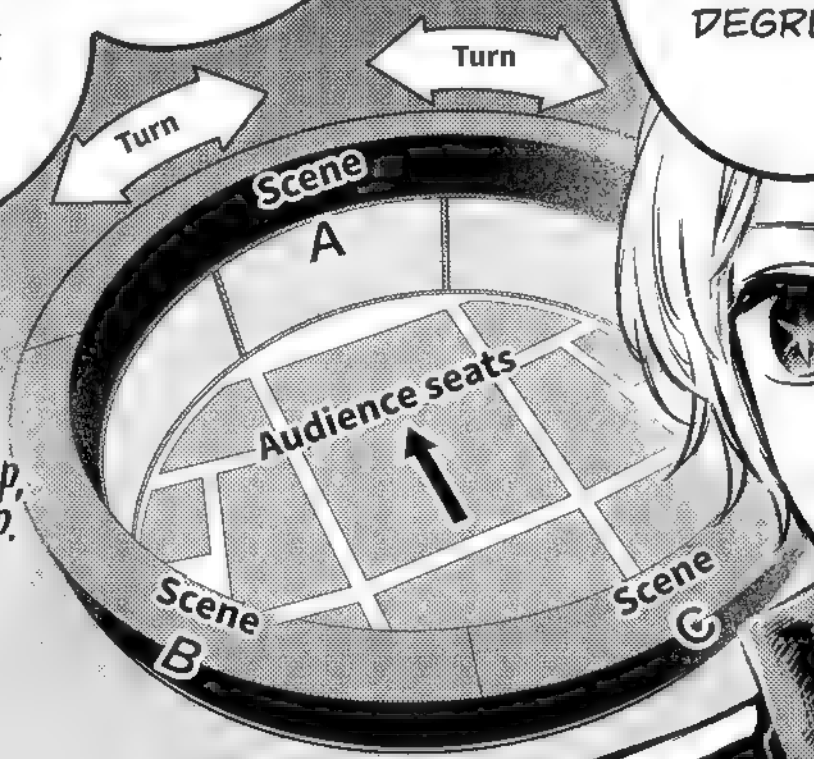
...AND CHANGE SCENES QUICKLY AND SEAMLESSLY.

AT THIS POINT, THEY CAN PREPARE THE STAGES IN ADVANCE...

...THAT THE AUDIENCE SEATS ROTATED 360 DEGREES.

WHAT SURPRISED ME MOST WAS...

Yup, yup.



IT PHYSICALLY SOLVES THE STRUCTURAL FLAWS OF THEATER.

AND NOT ONLY THAT, THEY CAN ALSO USE THE MECHANISM THAT ROTATES THE AUDIENCE SEATS AS PART OF THE PRO-DUCTION.

BASICALLY, THE RANGE OF THINGS THAT CAN BE DONE IN A PLAY IS EXPANDING!

MIRACULOUSLY, I WAS ABLE TO ENJOY THE ACTORS' PERFORMANCE BECAUSE THE STAGING IMPRESSED ME.

THE STORY WAS ALSO PRETTY GOOD.

HONESTLY, IT WAS GREAT.

NO, IT WAS SUPERB.

TEE HEE HEE.

TEE HEE HEE HEE HEE HEE...

I UNDERSTAND WHAT YOU MEANT BY "BETTER EXPE-RIENCE" NOW.

CERTAINLY, THIS ISN'T SOMETHING THAT YOU CAN EXPERIENCE FROM WATCH-ING MOVIES.

RIGHT?!

WHY ARE YOU...

...SMILING SO MUCH?

BECAUSE I WAS WORRIED THAT YOU WOULDN'T ENJOY THE PLAY...

MOST OF THEM ARE MORE TRADITIONAL LIKE THE ONES YOU HAD IN MIND,

OBVIOUSLY, THIS IS ONE OF THE MOST LUXURIOUS PLAYS IN JAPAN.

...BUT I KNEW YOU'D BE ABLE TO APPRECIATE IT!

I'M SO HAPPY!

...

WELL, I'VE BECOME A LITTLE MORE POSITIVE ABOUT IT.

BUT I'D BE HAPPY IF THIS COULD MOTIVATE YOU TO ENJOY THEATER MORE!

LOOM

HEY, GUYS!

THAT'S GOOD ENOUGH.

YOU'RE A MOVIE GUY TO BEGIN WITH, AFTER ALL...

WHEN I'M A LITTLE DEPRESSED, I LIKE TO SEE THE FACES OF THE AUDIENCE AS THEY LEAVE THE VENUE.

WELL, I'M THE PERSON IN CHARGE OF THIS PLAY.

WHAT ARE YOU DOING HERE?

RAIDA-SAN.

I GET MOTIVATED JUST LOOKING AT THEM.

BUT IF THE SHOW WAS SOMEWHAT LACKING, THEY'D BE INDIFFERENT.

WHEN THEY ENJOYED THE SHOW, THEY'D SMILE,

THEIR EXPRES-SIONS ARE HONEST, YOU KNOW?

...NO WAY.

DO IT AGAIN!

WHAT KIND OF FACE DID YOU MAKE?

WHAT? I WISH I'D SEEN THAT!

YOU MADE THIS OLD MAN HAPPY!

ON THAT POINT, YOUR EXPRESSION WAS GREAT, AQUA-KUN.

WELL, I SAW YOU BOTH,

SO I THOUGHT I'D COME OVER AND SAY HI,

BUT... AM I INTER-RUPTING HERE?

NO, NO! NOT AT ALL!

RAIDA-SAN,

IS THE SCRIPT GOING WELL?

HMM,

I HAD ANOTHER ARGUMENT WITH THE PUBLISHER SIDE TODAY.

THE ORIGINAL AUTHOR IS STUBBORN, AFTER ALL.

SHE WANTED THE SCRIPT-WRITER, GOA-KUN, TO STEP DOWN...

...AND PERSONALLY WRITE THE SCRIPT HERSELF.

SHE CAN'T.

I THOUGHT ABOUT IT AFTER WATCHING TODAY'S PLAY.

THIS SCRIPT MAKES THE BEST USE OF THE STRENGTHS OF THIS STAGE.

EVEN THE CLUMSY LONG LINES...

...CAN SHINE HERE.

I DON'T THINK THE ORIGINAL AUTHOR KNOWS ANY-THING ABOUT THE STAGE AND ITS EQUIPMENT.

SHE'S GOING TO WRITE A SCRIPT WITH THE ASSUMP-TION THAT THE PLAY WILL BE DONE IN A HIGH SCHOOL GYM.

TODAY'S STAGE WAS A PROFESSIONAL JOB WITH A HIGH LEVEL SCRIPT AND EQUIPMENT.

NO MATTER HOW POPU-LAR SHE IS AS A MANGA ARTIST,

SHE'S JUST AN AMATEUR WHEN IT COMES TO WRITING A STAGE SCRIPT. SHE COULD NEVER WRITE SOMETHING OF THAT LEVEL.

WELL,

I'VE BEEN HELPING HER IN THAT AREA.

DID YOU NOTICE IT?

GOA-KUN ALSO WROTE THE SCRIPT FOR TODAY'S STAGE.

SMASH

HE'S BRILLIANT, YOU KNOW?

HE LOVES THEATER FROM THE BOTTOM OF HIS HEART,

HE'S ENTHUSIASTIC ABOUT STUDY-ING, AND HE'S VERY PATIENT IN FIXING HIS SCRIPTS.

EVERY TIME HE WRITES A SCRIPT FOR A PLAY,

THE AUDIENCE ALWAYS LEAVES THE VENUE WITH A BIG SMILE.

I REALLY...

...DIDN'T WANT HIM TO STEP DOWN.

BUT...

WE'RE NOT STRONG ENOUGH TO TELL MAJOR PUBLISHERS WHAT TO DO!

IT'S TOUGH, OKAY?!

CAN'T YOU DO SOME-THING ABOUT IT...?

YOU'RE THE ONLY ONE WHO CAN DO SOME-THING ABOUT IT, RAIDA-SAN.

YOU'VE GOT A POINT, BUT—

IS GOA-SAN...

...GOING TO BE REMOVED JUST LIKE THAT?

LOOKING AT GOA-SAN'S SCRIPT FROM THE MANGA PERSPECTIVE,

I'D BE LYING IF I SAID THAT I WAS COMPLETELY HAPPY WITH IT,

BUT OVERALL, I THINK IT WAS A GOOD SCRIPT, SO I WENT ALONG WITH IT.

WELL,

BOTH THE ORIGINAL AUTHOR AND THE SCRIPTWRITER HAVE THEIR OWN OPINIONS.

THE PROBLEM IS THE EXISTING ***DISCOMMUNICATION.***

大正屋

Sign: Taishoya

WELL, I'VE BEEN TREATED TO A GREAT PLAY TODAY,

THIS MIGHT BE AN EVEN BETTER STAGE.

IF WE CAN SOLVE THAT,

SO...

I'LL REPAY...

...BY GIVING THEM A LITTLE PUSH.

I THINK...

THE PRODUCTION SIDE PEOPLE WERE TROUBLED, YOU KNOW?

...YOU SHOULD CONSIDER THEIR SITUATION...

SENSEI, AREN'T YOU BEING TOO CONSIDERATE?

...AND LEARN TO RELY ON THEM AND TRUST THEM A BIT MORE.

THE REASON SWEET TODAY BECAME LIKE THAT...

...WAS BECAUSE YOU RELIED ON THEM AND TRUSTED THEM, RIGHT?

CHAPTER 47 VISITING HER WORKPLACE

Translated by Felicia Sumali
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
MEDIA DO Co. Ltd. / YKS Services LLC / SKY Japan, INC.

I THINK 90% OF THE CREATIVE WORK IN THIS WORLD IS TRASH.

...

IN OTHER WORDS,

90% OF THE CREATORS IN THIS WORLD ARE THIRD-CLASS.

THE ONLY THING YOU CAN TRUST IS YOUR *QUICK WITS.*

WELL...

...

YOU RELY ON OTHERS TOO MUCH, SENSEI.

YOU MAY WANT TO LEARN TO BE TOUGHER NEXT TIME.

YOU CAN SAY THAT...

...BECAUSE YOU'RE A GENIUS.

EXCUSE US!

WELCOME TO MY HUMBLE HOME, GUYS!

WHOA!

WOW...

YOU'RE DRAWING YOUR MANGA HERE, HUH?

I'M SORRY. I HAD NOTHING TO DO WITH SWEET TODAY, AND YET...

IT'S OKAY!

I'M THRILLED TO HAVE YOU HERE.

THIS IS THE FIRST TIME I'VE BEEN TO A MANGA ARTIST'S HOUSE!

ME, TOO!

HOW DO YOU DRAW MANGA?

I USE THIS LCD TABLET.

IT ALLOWS ME TO DRAW DIRECTLY ON THE SCREEN.

I CAME HERE A FEW TIMES WHEN WE WERE SHOOTING THE MOVIE.

OH, THAT'S GREAT.

THEY DO ALL THE DRAWINGS AND COME UP WITH A STORY THEMSELVES.

MANGA ARTISTS ARE AMAZING, AREN'T THEY?

YEAH, THAT'S PRETTY COMMON THESE DAYS.

SO IT'S ALL DIGITAL!

YEAH... WELL, I SUPPOSE.

HOW OLD ARE YOU?

CHEERS, GUYS! ON SECOND THOUGHT...

IT'S LIKE SHE'S WONDERING, *"HOW DARE YOU COME HERE?"*

SHE REALLY IS COLD TOWARD ME!

SO YOUNG...

I WANNA DIE NOW...

16.

17.

17.

I'M 16.

Sohi

コンソメパンチ

Bag: Chips
Consommé Punch

ARE YOU A TIPPLER?

I'LL DRINK THIS MYSELF.

SORRY.

PS400

...THINK THAT THEY'RE ***MOST CAPABLE.***

CREATORS, INCLUDING MANGA ARTISTS, WHO'VE BECOME POPULAR ONCE...

WHY ARE WE HANGING OUT AT KICHIJOJI-SENSEI'S INSTEAD?

HEY, I THOUGHT YOU WERE TALKING ABOUT HELPING GOA-SAN?

THE ONLY PEOPLE THEY LISTEN TO ARE THOSE WHO WORK IN THE SAME LINE.

AND THEY IGNORE EVERY-ONE'S ADVICE BECAUSE THEY THINK THEY'RE A BUNCH OF IDIOTS.

THEY WON'T LISTEN TO THEIR EDITOR,

EVEN BETTER, THEIR SENIORS OR TEACH-ERS.

LIKE THEY SAY, IF YOU WANT TO SHOOT A GENERAL, SHOOT THE HORSE FIRST.

SHE'S THE ONLY PERSON WHO CAN ***PERSUADE*** ABIKO SAMEJIMA.

YOU'VE GOT A POINT.

KARAKUCHI

BREWERIES LIMITED

DRY

SO,

ABIKO-SENSEI CAN'T MAKE IT, AFTER ALL?

NO, ACTUALLY... I WORK FOR A MONTHLY SERIALIZATION, SO WHEN I'M AVAILABLE, I'M AVAILABLE.

SENSEI, THANK YOU FOR TAKING THE TIME TO SEE US EVEN THOUGH YOU'RE VERY BUSY.

WELL, SHE WORKS FOR A WEEKLY MAGAZINE.

I have to go home and finish my manuscript.

EVEN FOR THE RE-HEARSAL THE OTHER DAY,

SHE HAD TO FORCE HER-SELF TO MAKE TIME AND TAKE A BREAK FROM HER MANUSCRIPT.

BASICALLY, WEEKLY SERIALIZATION IS ***NOT*** A JOB FOR ORDINARY HUMANS!

YOU HAVE TO BE A SOLDIER WHOSE BRAIN IS TUNED UP WEEKLY IN ORDER TO DO IT!

SCARY...

ONLY THOSE WHO CAN THINK OF THEIR STORYBOARD EVEN DURING A DATE ARE UP FOR THE JOB.

NO WAY...

SHE HAS TO TAKE CARE OF THE ANIME ADAPTA-TIONS,

DRAW COLOR ILLUSTRATIONS,

SUPERVISE THINGS, ETC. SHE HAS TONS OF THINGS TO DO.

新連載

大増60P

月曜ドラマ『青ノ湖』

初版特典ポストカード

ABIKO-SENSEI IS ESPECIALLY BUSY RIGHT ABOUT NOW.

SHE WAS ALREADY A WEIRDO THEN.

SHE USED TO BE MY ASSISTANT FOR SWEET TODAY.

HMM...

HAVE YOU BEEN FRIENDS WITH HER FOR A LONG TIME?

SHE DIDN'T EVEN SPEAK MUCH WITH HER FELLOW ASSISTANTS.

SHE'S NOT VERY GOOD AT SOCIALIZ-ING.

CAN ROUGHLY UNDERSTAND WHAT KIND OF PERSON THE AUTHOR IS BY READING THEIR MANGA.

WE, MANGA ARTISTS,

SHE'S ONLY TALKATIVE WHEN IT COMES TO MANGA.

MANGA IS LIKE THE RORSCHACH TEST, YOU KNOW?

WHICH PARTS ARE THEY OBSESSED ABOUT? WHICH PARTS DO THEY CUT CORNERS?

MOSTLY BY THEIR DRAWING.

HOW DO YOU DO THAT?

I'm very interested.

I READ HER MANGA AND UNDERSTOOD RIGHT AWAY THAT...

...SHE WANTS TO UNDERSTAND OTHERS AND BE UNDERSTOOD.

BUT SHE CAN'T DO THAT, SO SHE'S SUFFERING.

...AND SHE WAS CUTE, TOO.

SURPRISINGLY, SHE OPENED UP TO ME...

THAT'S WHY I TRIED TO APPROACH HER MYSELF.

Books: Tokyo Blade

...AND BECAME POPULAR WITHOUT A HITCH.

SOON AFTER THAT, SHE GOT SERIALIZED IN WEEKLY JUMP...

WELL,

SHE SURPASSED ME IN NO TIME FLAT...

SHE FEELS THAT HER OPINION IS ABSOLUTE...

...BECAUSE SHE DOESN'T KNOW WHAT IT MEANS TO FAIL.

DOES HER EDITOR TRY TO WARN HER AT ALL?

HEH HEH HEH.

EDITORS HAVE TWO JOBS.

WHAT DO YOU THINK THEY ARE?

MAKING A MANGA THAT SELLS.

CORRECT.

THAT'S THE FIRST ONE.

WHAT'S THE SECOND ONE?

INSERT-ING SCRIPTS?

PROMOT-ING THE MANGA?

TEE HEE. THE CORRECT ANSWER IS... ♪

SCARY...

MAKING SURE THAT POPULAR MANGA NEVER ENDS.

THEY END UP BEING ***BABYSITTERS*** FOR SELFISH AUTHORS.

FOR THAT REASON, THEY ALSO NEED TO TAKE CARE OF THE ARTIST'S ***MENTAL HEALTH.***

Now, now!

I just can't!

That's enough! I can't draw anymore!

THEY'RE ESPECIALLY TOUGH ON A MEDIA FRANCHISE SERIES. THEY'LL NEVER LET IT GO.

IF IT ENDS, IT'LL DEFINITELY AFFECT ITS APPRAISAL VALUE.

Can we at least wait until the anime is over?

Now, now!

Should we end it soon?

THEY TEND TO USE THEIR BUSY SCHEDULE AS AN EXCUSE FOR THEIR INAPPROPRIATE BEHAVIOR.

I DON'T HAVE TIME FOR THAT!

I'M BUSY!

AS A RESULT, THESE POPULAR MANGA ARTISTS BECOME ARROGANT.

WHAT'S WRONG, ARIMA?

THIS SOUNDS VERY FAMILIAR TO ME, IT MAKES ME WANNA DIE...

OUR SCRIPT-WRITER...

...IS ABOUT TO BE REMOVED NOW.

YOU CAN'T JUST BE SURROUND-ED BY A BUNCH OF YES-MEN.

THE MOMENT YOU SELL, YOU'LL GAIN CONFIDENCE AND BECOME ARROGANT.

CAN'T YOU HELP US CONVINCE ABIKO-SENSEI?

THE ONLY THING YOU CAN TRUST IS YOUR QUICK WITS.

90% OF THE CREATORS IN THIS WORLD ARE THIRD-CLASS.

I HAVE SO MANY THINGS I'D LIKE TO TELL ABIKO-SENSEI MYSELF.

CONGRAT-ULATIONS.

THAT'S FAST.

MY SENSEI! MANGA IS GETTING AN ANIME ADAPTA-TION!

AND...

THEY TOLD ME THAT I'D RECEIVE SOME BIG AWARD,

THE MANGA VOLUMES HAVE SOLD OVER 10 MILLION.

BUT...

AS SOMEONE WHO'S WORKING IN THE SAME TRADE,

I'D BE LYING IF I SAID THAT I DIDN'T FEEL A THING,

BEFORE I KNEW IT, SHE'D SURPASSED ME SO MUCH THAT I COULD ONLY WATCH HER BACK.

I'VE ALWAYS THOUGHT SO...

YOU'RE MY TEACHER, SENSEI.

I'M SORRY.

...I HAVE TO TAKE SIDES WITH HER NO MATTER WHAT.

SO WHEN IT COMES TO ADAPTATIONS, I USUALLY JUST LEAVE EVERY-THING TO THE PRODUCTION SIDE,

I'M NOT GOOD AT NITPICKING OTHER PEOPLE'S WORK,

BUT THE TRUTH IS, I FEEL THE SAME WAY SHE DID.

I CAN TOTALLY RELATE.

ABIKO-SENSEI WAS NOT PLEASED BECAUSE THEY TINKERED WITH HER WORK.

AFTER ALL, THEY'RE LIKE MY OWN CHILDREN.

IF POSSIBLE, I WANT THEM TO *TREAT MY CHARAC-TERS WITH LOVE.*

Books:
I'll Go with Sweet Today
Yoriko Kichijoji

...UNDER-STOOD.

BUT I CAN'T HELP YOU IN THIS MATTER.

SORRY, I'M AWARE THAT YOUR SCHEDULE HAS BEEN PUSHED BACK BECAUSE OF HER,

BUT COULD YOU DO ME A FAVOR...

...AND GIVE THIS TO ABIKO-SENSEI?

BLACK

【推しの子】
AKA AKASAKA x
MENGO YOKOYARI

CHAPTER 48
CRUNCH TIME

EXCUSE ME, ABIKO-SENSEI.

Yori
I want to give you something. Can I come over now?

OK

The door isn't locked. You can just come in.

Abiko

Translated by Felicia Sumali
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
MEDIA DO Co. Ltd. / YKS Services LLC / SKY Japan, INC.

HUH?

I THOUGHT YOUR DEAD-LINE WAS YESTERDAY?

I'M SORRY FOR BEING RUDE. I'M WORKING ON MY DRAFT AT THE MOMENT.

SCRIBBLE

SCRIBBLE

SCRIBBLE

YEAH.

...

DID YOU MISS IT?

WHAT ...?

I DON'T HAVE ASSISTANTS AT THE MOMENT.

DID YOU EVEN CALL YOUR ASSIS-TANTS?

MESSY? THIS IS BEYOND THAT.

SORRY, MY ROOM IS MESSY.

SHUEISHA 集英社

THEY COULDN'T MATCH MY DESIGN NO MATTER HOW MANY TIMES I TOLD THEM...

...AND THEIR BACKGROUND DRAWINGS LACKED EMOTIONS.

I FIGURED IT'D BE MUCH FASTER FOR ME TO JUST DRAW IT MYSELF THAN FIXING IT AGAIN AND AGAIN, SO I FIRED THEM.

SO YOU'RE DRAWING BY YOURSELF NOW?

SINCE WHEN?

LAST MONTH.

NO, WAIT... IT WAS FROM CHAPTER 163, SO IT'S BEEN *TWO MONTHS.*

HAVE YOU BEEN SLEEPING ENOUGH?

MORE OR LESS. I SLEEP ABOUT *TWO HOURS* EVERY DAY...

WOBBLE

WOBBLE

...BUT TODAY IS MY DEADLINE, SO I HAVEN'T SLEPT YET.

YOU'RE GOING TO DIE, YOU KNOW?

OR MORE REALISTICALLY, YOU'LL GET *DEPRESSED* AND LOSE INTEREST IN WHAT YOU DO.

YOU'LL NEVER BE ABLE TO DRAW AT THIS PACE AGAIN.

WELL, I DO WANNA DIE.

I HAVE A COLOR PAGE NEXT WEEK...

...AND I HAVE TO DRAW NEW PICTURES FOR THE MANGA VOLUME.

NO, I'M FINE. YOU CAN JUST SIT DOWN.

THIS ISN'T TIME FOR YOU TO REFUSE.

...

WHAT ABOUT THE SCRIPT FOR THE PLAY?

OH, YEAH. THAT, TOO.

I'LL START ON IT AS SOON AS I'M DONE WITH MY DRAFT...

Bottle: Sleep

I'LL HELP YOU...

...WITH THE BACK-GROUNDS.

AW, JEEZ. WHAT THE HECK IS THIS?

THIS AMOUNT OF DRAWING IS TOO MUCH...

...FOR A WEEKLY CHAPTER, LET ALONE FOR YOURSELF.

SCRIBBLE

SCRIBBLE

SCRIBBLE

I TOLD MY EDITOR ABOUT IT, BUT HE HASN'T BROUGHT ANYONE USEFUL.

YOU'D BETTER HIRE AN ASSIS-TANT SOON.

I DON'T HAVE TIME...

...FOR THAT.

YOU'RE SUPPOSED TO TRAIN YOUR ASSISTANTS ALONG THE WAY.

AREN'T YOU BEING TOO PICKY?

HE'S UTTERLY USELESS.

I BET HE'S SENDING ALL THE GOOD ONES TO THE BIG SHOTS.

I KNOW YOU'RE VERY PARTICULAR ABOUT YOUR WORK,

BUT YOU CAN'T LIVE LIKE THIS, YOU KNOW?

I'M SURE IT'S MORE THAN A LITTLE.

EVEN WHEN I THINK THEY'RE PROMISING AND TRY TO TEACH THEM,

THEY'LL QUIT WHEN I SAY SOMETHING A LITTLE HARSH.

JUST COMPROMISE A LITTLE AND LIVE LIKE NORMAL PEOPLE.

THAT'S IMPOSSIBLE.

YOUR WAY OF DOING THINGS IS WRONG, THAT'S ALL.

THE READERS WILL GIVE UP ON IT IN AN INSTANT!

IF I COMPROMISE, MY WORK WILL BE DONE FOR!

WELL, AT THE VERY LEAST, I KNOW THAT THIS ISN'T RIGHT.

WHAT DO YOU KNOW?

...AND *BLAMING OTHERS* FOR NOT DOING WELL YOURSELF. IF YOU KEEP THAT UP, SOONER OR LATER, YOU'LL DIG YOUR OWN GRAVE.

YOU'RE JUST USING THE QUALITY OF YOUR WORK AS AN EXCUSE TO *ESCAPE SOCIALIZING...*

I DON'T WANT TO HEAR THAT FROM SOME-ONE WHO WORKS FOR A MONTHLY PUBLICATION.

EVERY WEEK, I'M DESPER-ATE TO LIVE UP TO THEIR HIGH EXPECTA-TIONS!

THAT'S WHERE I'M AT NOW!

IF YOU INSIST, TELL ME AFTER YOU SELL 50 MILLION COPIES OF YOUR MANGA!

IT'S A DEADLY STATE-MENT FOR SURE.

...WHO CAN TALK BACK TO THAT.

THERE'S ONLY A HANDFUL OF MANGA ARTISTS IN THIS INDUS-TRY...

CERTAINLY, I'M NOT AS POPULAR AS YOU,

...

SO YOU'VE REACHED THE POINT WHERE YOU CAN FINALLY SAY SUCH THINGS, EH?

BUT I'M SORRY. MY MANGA IS WAY MORE INTERESTING THAN YOURS!!

WHAT?!

IT'S NOT ESSENTIALLY ENTERTAINING!!

BUT THAT'S IT!

A MANGA THAT RELIES ON YOUR PARTICULAR AESTHETIC AND FEELS ORIGINAL MIGHT APPEAL TO READERS,

IT HASN'T BEEN THAT GREAT SINCE YOU BUTTERED UP TO YOUR READERS IN VOLUME 12!

THAT'S EXACTLY WHAT THE RECENT *TOKYO BLADE* IS!!

FOR YOU, THE MORE COMMON AND MUNDANE IT IS, THE BETTER. WHAT AN ***OLD WAY OF THINKING!!***

THERE IT IS! THE SELF-PROCLAIMED PROFESSIONAL WHO ***CONFUSED*** A PLOT TWIST THAT FASCINATES READERS WITH ENTERTAINMENT!

WHAT'S WITH THE TOUKI AND TSURUGI PAIRING?

YOU JUST MADE IT HAPPEN BECAUSE THE READERS LIKE IT!!

ISN'T IT THE SAME AS DRAWING YOUR MANGA HALF-HEARTEDLY?!

S—

SO MEAN...!

I'M JUST DOING MY BEST TO MEET THE READERS' EXPECTATIONS IN MY OWN WAY...

BULLS-EYE?!

SO THE SUPER POPULAR AUTHOR GOT SHAKEN BY THE OPINIONS OF HER READERS?!

WHAT ABOUT YOU, SENSEI?

WHY DID YOU SUPPRESS YOURSELF...?

DID YOU FORGET WHO TAUGHT YOU ABOUT ENTERTAINMENT?

I CAN SEE THROUGH EVERYTHING!

I WATCHED THE SWEET TODAY TV DRAMA!

IT WAS TERRI-BLE!

HOW COULD YOU LET THEM DO THAT? DON'T YOU HAVE PRIDE AT ALL?

HEARING THAT FROM SOMEONE ELSE REALLY PISSES ME OFF.

EVERYONE IS WORKING HARD!

IT'D BE IDEAL IF EVERYTHING WE DID WAS A SUCCESS, BUT THAT'S NOT ALWAYS THE CASE!

YOU'VE BEEN PRAISED AS A GENIUS WITH REMARKABLE TALENT LATELY, SO YOU MAY HAVE FOR-GOTTEN...

...THAT TWO THIRDS OF THE MANGA WE PRODUCE WILL FAIL!

YOU HAVE TO BE VERY SELFISH...

...IF YOU EXPECT EVERYONE TO DELIVER A MASTER-PIECE WHILE YOU YOURSELF ARE NOT PERFECT!

UGH...

BUT STILL, YOU TRUSTED THEM TOO MUCH, SENSEI!

WELL, I CAN'T ARGUE WITH THAT!

BUT EVEN FOR ME, THERE ARE MANY THINGS I CAN'T DO WELL, YOU KNOW?

I'M AN INTROVERT, AFTER ALL!

IF YOU'RE AN INTROVERT, THEN WHAT ABOUT ME?!

WITHOUT MANGA, I'M JUST A ***MISFIT SHUT-IN!***

I HEARD THAT...

...YOU INVITED THE CAST OVER FOR A DINNER PARTY!

THAT'S NOT FAIR!!

YOU'RE OUTGOING, AFTER ALL!

EVEN YOU CAN DO THAT MUCH, RIGHT?!

OBVIOUSLY NOT!

AW, JEEZ! STOP CRYING!

BUT THE TRUTH IS, I WISH I COULD...

I CAN'T GET ALONG WELL WITH OTHERS LIKE YOU DO!

HOW LONG DO YOU THINK I'VE BEEN IN THIS INDUSTRY?!

DON'T UNDER-ESTIMATE ME!!

IF THE PERSPECTIVE IS OFF, I'LL REJECT IT, YOU HEAR?!

SENSEI, WHEN WAS THE LAST TIME YOU DID A BACKGROUND?!

JUST INK QUIETLY!

バイク便り

VROOM

Sign: Motorcycle courier

I'LL TAKE THIS.

ピピ BEEP BEEP BEEP

ピピピ BEEP BEEP

BEEP
BEEP
BEEP
BEEP
BEEP
BEEP
BEEP
BEEP
BEEP
BEEP
BEEP

WELL, WE MAY BE ROTTEN, BUT WE'RE STILL PROFESSIONAL MANGA ARTISTS.

WE HAVE OUR PRIDE.

I'M ALWAYS WONDERING...

EVERY WEEK I THINK, "I WON'T MAKE IT THIS TIME,"

BUT I ALWAYS MANAGE SOMEHOW. WHY IS THAT?

I'M SORRY, TOO.

I'M SORRY FOR WHAT HAPPENED DURING SWEET TODAY.

I'M TREATING MY ASSIS-TANTS BETTER NOW...

IT WAS COMMON FOR US TO START AT **9 A.M.** AND FINISH AT **4 A.M.**

IT WASN'T BETTER AT YOUR PLACE PRIOR TO THE DEADLINE, EITHER.

I DON'T UNDERSTAND MYSELF ANY-MORE...

I HAVEN'T SLEPT ENOUGH,

AND I'VE BEEN MULTI-TASKING.

BUT BE CAREFUL NOT TO SAY THAT TO OTHER PEOPLE OR THEY'LL BREAK OFF THEIR RELA-TIONSHIP WITH YOU RIGHT AWAY!

IT'S OKAY. I WENT TOO FAR MYSELF,

I SAID A LOT OF MEAN THINGS...

...

WHAT SHOULD I DO TO GET ALONG WITH PEOPLE?

LEARN TO COMPRO-MISE.

WHEN IT COMES TO ADAPTATIONS, COLLABORAT-ING WITH OTHERS IS INEVITABLE.

IT'S A JOINT EFFORT OF THINGS THAT YOU CAN'T DO ALONE.

IT'S NOT LIKE MY WORK WOULD END UP BEING BORING...

...IF THE OUTCOME WAS TERRI-BLE.

JUST THINK OF IT AS GOOD LUCK IF IT TURNED OUT GREAT.

I HATED THE SWEET TODAY TV DRAMA.

SOMETIMES, YOU NEED TO BE HAPPY WITH WHAT'S GIVEN TO YOU. IF YOU DON'T...

BUT...

YOUR WORK...

...IS MUCH BETTER THAN THAT.

I'M...YOUR BIGGEST FAN...

I'M NOT VERY GOOD AT DRAWING BACK-GROUNDS, BUT I'LL DO MY BEST.

FROM TODAY ON, I'LL BE UNDER YOUR CARE.

SWEET TODAY IS THE BEST MANGA IN THE WORLD!

IT'S MY DREAM TO BECOME A MANGA ARTIST LIKE YOU.

I UNDER-STAND THAT THE MOST...

I REALLY HATE IT WHEN SOMEONE DESTROYS SOME-THING I LIKE..

IT'S NOT GOOD TO JUST SPIT WHATEVER COMES TO MIND, YOU KNOW?

YOU CLUMSY GIRL.

...

GOOD GRIEF.

【推しの子】

AKA AKASAKA x
MENGO YOKOYARI

STAGE AROUND

SMASH
HEAVE

CHAPTER 49
REWRITING

SMASH
HEAVEN

STAGE AROUND

THIS COULD BE A GOOD REFERENCE IF YOU'RE GOING TO WRITE A SCRIPT FOR THE PLAY.

AQUA-KUN, WHO'S PLAYING TOUKI, ASKED ME TO GIVE THIS TO YOU.

Translated by Eleven Sumai
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
MEDIA DO Co., Ltd. / YKS Services LLC / SKY Japan, INC.

HUH? WHAT IS IT?!

SLAM

RAIDA-SAN, WE HAVE A PROBLEM!!

NGH NGH

...!!

I SAW AKIKO-SENSEI, THE AUTHOR OF TOKYO BLADE, AMONG THE CROWD THAT WAS LEAVING AFTER THE SHOW.

Bottle:
Rich in color, flavor, and scent
Goemon GREEN TEA

FLAP FLAP

AND GET SOME REFRESH-MENTS!

BRING HER HERE!

ALONE

ちょ

こ

ん

SO THAT'S HOW THE STAGE PLAY LOOKS THESE DAYS.

WHAT DID YOU THINK ABOUT OUR PLAY?

IF YOU HAD JUST TOLD ME, I WOULD'VE GIVEN YOU A TICKET.

FIDGET

FIDGET

WELL...

I DIDN'T EXPECT YOU TO COME AND WATCH THE SHOW, SENSEI.

TH—

THAT'S WONDER-FUL...!

BUT DEFINITELY HELPFUL FOR WRIT-ING MY SCRIPT.

IT WAS COMPLETELY DIFFERENT FROM WHAT I HAD EXPECTED,

I'M SURE EVERYONE ON THE SET WOULD BE THRILLED AS WELL...

FLATTER FLATTER

スイ スイ

I'M LOOKING FORWARD TO YOUR VERY OWN SCRIPT, SENSEI!

スイ スイ

FLATTER FLATTER

YOU'RE THE ONLY ONE WHO CAN DO SOMETHING ABOUT IT, RAIDA-SAN.

...

SENSEI,

CAN I BE HONEST WITH YOU?

I'M...

...IN A *VERY WEAK POSITION* RIGHT NOW.

IF I DON'T KEEP A GOOD RELATIONSHIP WITH THE PUBLISHER, I WON'T GET A JOB MOVING FORWARD.

MOREOVER, YOU HAVE THE *RIGHT TO MAINTAIN INTEGRITY* AS PART OF THE AUTHOR'S MORAL RIGHTS.

WE *CAN'T* DO THIS PLAY WITHOUT YOUR PER-MISSION.

Moral Right of Creators
Right to prevent authors from being emotionally hurt.

Right to Integrity
(Right for author's work not to be modified without permission)
Right not to "alter" (change, cut, etc.) the content or title of the author without their permission.

BUT I WANT YOU TO KEEP THIS IN MIND.

IT'S YOUR RIGHT TO EXERCISE THE RIGHT TO INTEGRITY,

...THAT YOUR SCRIPT WILL BE USED *AS IS* WITHOUT ANY EDITING.

THERE'S A POSSIBILITY...

WE MIGHT STILL HAVE TO GO WITH IT IN ORDER TO GIVE THE ACTORS ENOUGH TIME TO REHEARSE.

EVEN IF THE SCRIPT YOU WRITE IS NOT SATISFACTORY,

NO, PLEASE THINK ABOUT IT CAREFULLY!

I DON'T MIND AT ALL.

PERSONALLY,

HOW-EVER,

IF YOU INSIST ON EXERCISING YOUR MORAL RIGHT, WE MIGHT HAVE TO USE THE SCRIPT AS IS,

AND THIS PLAY WILL BE NOTHING BUT *ORDINARY.*

LET'S SAY, THERE WAS THIS GENIUS NOVELIST.

WOULD THEY BE ABLE TO MAKE A PER-FECT MANGA DRAFT RIGHT OFF THE BAT?

NOT IN A MILLION YEARS.

THE SAME GOES FOR A STAGE SCRIPT!

NO MATTER HOW TALENTED A MANGA ARTIST IS, THEY CAN'T JUST SUDDENLY WRITE THE BEST SCRIPT EVER!

ARE YOU THREATEN-ING ME?

WELL, WE BOTH ARE.

I'VE BEEN NEGOTIATING LIKE THIS COUNTLESS TIMES!

HUNDREDS OF PEOPLE'S JOBS ARE RIDING ON ME, AFTER ALL...!

I WOULDN'T EVEN MIND SUCKING AN OLD MAN'S DICK OR TWO FOR IT!

DI—

YOU JUST WATCHED THE PLAY, DIDN'T YOU?

GOA-KUN'S THE ONE WHO WROTE THE SCRIPT!

CAN'T YOU TRUST HIM TO DO HIS JOB...?

...

IT'S A JOINT EFFORT OF THINGS THAT YOU CAN'T DO ALONE.

WHEN IT COMES TO ADAPTATIONS, COLLABORATING WITH OTHERS IS INEVITABLE.

LEARN TO COMPROMISE.

!

I'LL LET THE PRO DO WHAT THEY DO.

UNDERSTOOD.

I HAVE ONE CONDITION.

HOWEVER,

SO THAT'S HOW WE ENDED UP HERE.

I SEE.

THIS IS THE MOST I CAN COMPROMISE AS A PRO-DUCER.

...AND MAKE CORREC-TIONS ON THE SPOT WHILE TALKING.

YEAH, WE'LL SHARE TEXT DATA ON THE CLOUD IN REAL TIME...

...

WELL, LET'S GET STARTED, THEN.

AS A MEDIATOR, THIS SOUNDS LIKE A POOR PLAN...

THERE ARE MANY CASES WHERE A PROJECT ENDS UP BEING A FLOP BECAUSE OF THIS.

WHAT WILL THE OUTCOME OF THIS BE? WILL THE ORIGINAL AUTHOR AND THE SCRIPT-WRITER GET ALONG WELL OR WILL THINGS GET WORSE?

I'M...

...JUST WORRIED ABOUT ONE THING.

BUT WELL, I'VE HIT ROCK BOTTOM!

I HAVE NOTHING TO LOSE, SO THEY MIGHT AS WELL FIGHT!!

WELL,

GOD ONLY KNOWS WHAT MAY HAPPEN.

IT'S OKAY.

THE CHARACTERS ARE MORE IMPORTANT.

IF WE DO THAT, WON'T WE DRIFT AWAY TOO MUCH FROM THE ORIGINAL?

I THINK IT'S BETTER IF YOU CUT THIS PART AND THIS PART.

IN RETURN, YOU CAN ADD THIS LINE.

I SEE.

I THINK I'M STARTING TO SEE WHAT KIND OF THINGS PLEASE YOU HERE.

AS LONG AS YOU DON'T CHANGE THEM, YOU'RE FREE TO DO ANYTHING.

WHAT? WHY?

AND THEN, WE'LL DO THIS HERE.

TMP

TMP

TMP

TMP

IN THAT CASE, WHAT IF WE DO THIS HERE?

OH, I LIKE IT!

So you get it, after all.

I SEE...

BUT MOVING THE SCREEN AFTER THE LIGHTS DIM SHOULD MATCH THE EMOTIONS WELL HERE.

IT MAY BE HARD TO IMAGINE IF YOU DON'T UNDERSTAND THE MECHANISM OF THE STAGE,

YOU MAY NOT BELIEVE IT, BUT I'M MORE POPULAR THAN YOU MIGHT THINK.

WELL, THIS SKILL IS WHAT PAYS MY BILLS.

THAT SOUNDS LIKE A PLAN.

I DIDN'T THINK OF THAT AT ALL.

UM...

OH? HOW WAS IT?

BY THE WAY, I JUST WATCHED A PLAY THAT YOU WROTE.

I LIKED IT...

...VERY MUCH.

IT'S OKAY.

ARE YOU SURE? THE ATMOSPHERE WILL BE COMPLETELY DIFFERENT, YOU KNOW?

PLEASE TURN TOKYO BLADE INTO SOMETHING LIKE THAT.

LET'S KEEP DOING WHAT YOU'RE GOOD AT.

HA HA!

THAT'S NORMALLY THE KIND OF SCRIPT I WRITE!

WE DON'T NEED THIS ONE, EITHER.

THIS LINE CAN ALSO BE CUT, RIGHT?

WELL, WHAT IF WE DO THE STAGE EFFECT HERE AS WELL?

カタカタ

TMP

CUT, CUT!

REMOVE THIS PART, TOO!

HA HA HA, YOU'RE REALLY GETTING INTO THIS, AREN'T YOU?

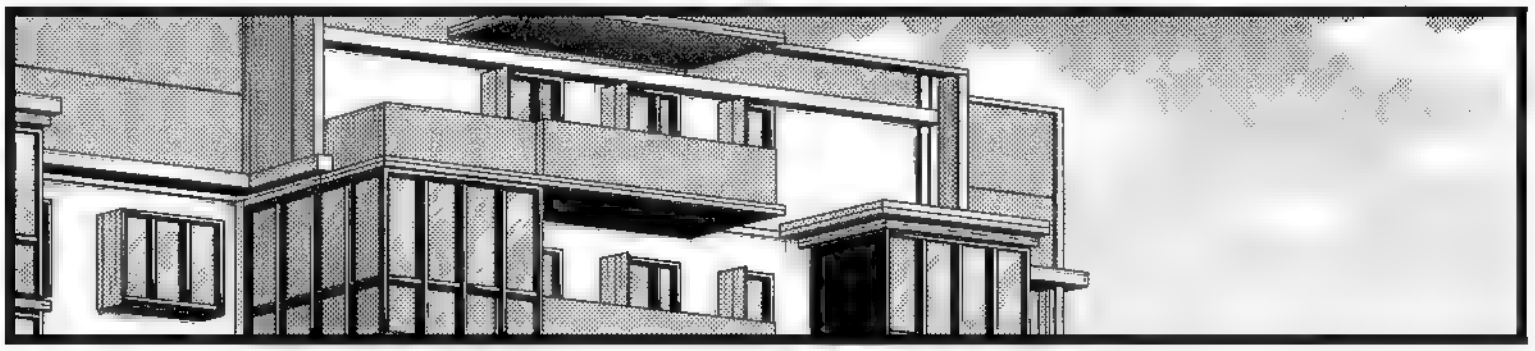
FOR THIS PART, I THINK THE ACTORS' PERFORMANCE WILL DO THE TRICK!

カカカ TMP TMP TMP TMP

HA HA HA HA!

HA HA HA HA!

TMP TMP TMP TMP TMP カカカ



SHINE

IT'S LIKE I CAN SEE THEM ACTING OUT THE SCENES IN FRONT OF MY EYES!

THANKS TO YOU, WE WERE ABLE TO MAKE A PRETTY GOOD SCRIPT, GOA-SAN!!

THIS IS JUST AS I FEARED...!

BUT SENSEI SEEMS TO LIKE THE SCRIPT...

WELL, WE WERE HAVING SO MUCH FUN,

WHAT'S THE MEANING OF THIS...?

GOA-KUN...

THE WORK THEY PRODUCE TENDS TO BE EDGY!!

WHEN TWO CREATORS TEAM UP WITH EACH OTHER,

DAMN! IT'S A DIFFER-ENT PAIN IN THE NECK THIS TIME...

BESIDES, IF WE CAN MAKE THIS WORK, THE SHOW WOULD BE AMAZING. I KNOW THAT!

BUT WE DON'T HAVE TIME, SO WE HAVE TO GO FOR IT.

GOOD GRIEF.

AFTER ALL THAT, THEY GIVE US THIS OUT-RAGEOUS SCRIPT?

MOST OF THE EXPO-SITION HAS BEEN CUT OFF,

AND THERE ARE MANY SCENES WHERE THEY EXPECT US TO TELL THE STORY WITH JUST OUR "MOVEMENTS."

Script: Tokyo Blade

THIS **BOLD** SCRIPT IS DEFINITELY A KILLER PASS...

...THAT PUTS EVERYTHING ON THE ACTORS' SHOULDERS.

IF IT FAILS, WE'RE THE ONES WHO'LL BE RESPONSI-BLE FOR IT.

AREN'T THEY ASKING TOO MUCH?

白フリル／黒フリル

すみません、おまけページを任されたのですが
あまり時間がありません。
利き手じゃない方で描いてみた推しの子キャラで
お茶を濁します。すみません。メンゴ。

【推しの子】

3巻

赤坂アカ
横槍メンゴ
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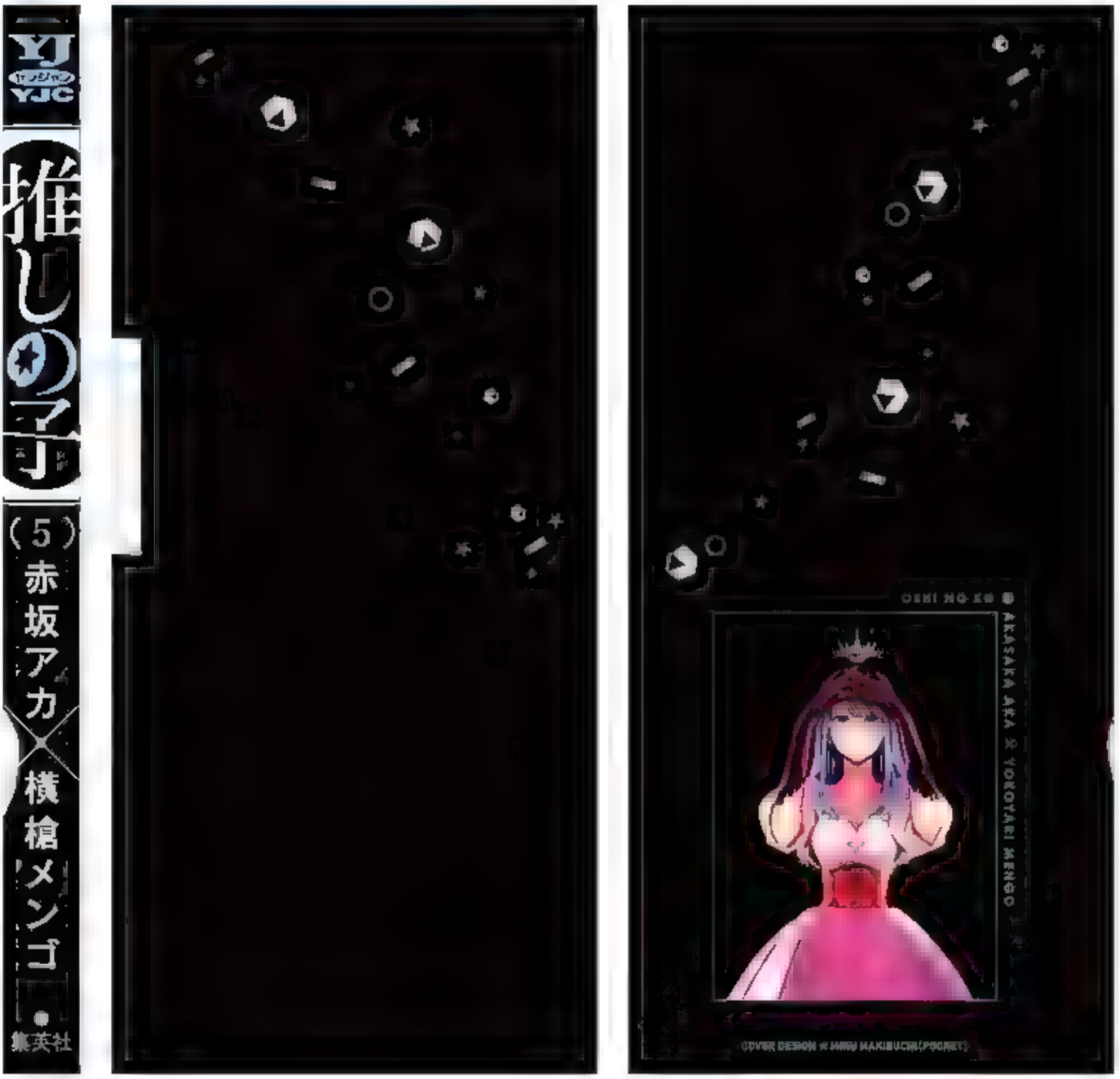


背表紙・カバー折り返し

※表記はコミックス発売時のものになります。

本体・表紙

※表記はコミックス発売当時のものになります。

本体・裏表紙」

※表記はコミックス発売当時のものになります。

【推しの子】

AKA AKASAKA x MENGO YOKOYARI

AND THE REHEARSALS HAVE FINALLY RESUMED!

THE SCRIPT IS COMPLETE,

AFTER MANY TWISTS AND TURNS, THE FIGHT BETWEEN THE ORIGINAL AUTHOR AND THE SCRIPTWRITER IS FINALLY OVER.

TEE HEE.

IT'S DEFINITELY WORTH STUDYING.

IN FACT, THIS SCRIPT ALLOWS ME TO DISCOVER A NEW SIDE OF HER.

YES, YES.

THEIR TAKE ON PRINCESS SAYA REALLY FITS ME THIS TIME!

Script: Tokyo Blade

I HAVE NO PROBLEM WITH IT.

I THOUGHT THE PREVIOUS ONE WASN'T ENOUGH.

A SCRIPT THAT FOCUSES ON ACTING.

THIS IS GOING TO BE TOUGH.

CHAPTER 50
EMOTIONAL ACTING

Translated by Felicia Sumali
Lettered by YKS Services, LLC
Edited by Jordan Reynolds
MEDIA DO Co. Ltd. / YKS Services LLC / SKY Japan, INC.

I LIKE THIS ONE BETTER BECAUSE I CAN SHOW MY FORTE!

WHEN IT COMES TO ACTING, WE HAVE TO SPEAK THROUGH OUR BODY, AFTER ALL!

THIS SCRIPT IS SO GOA-SAN.

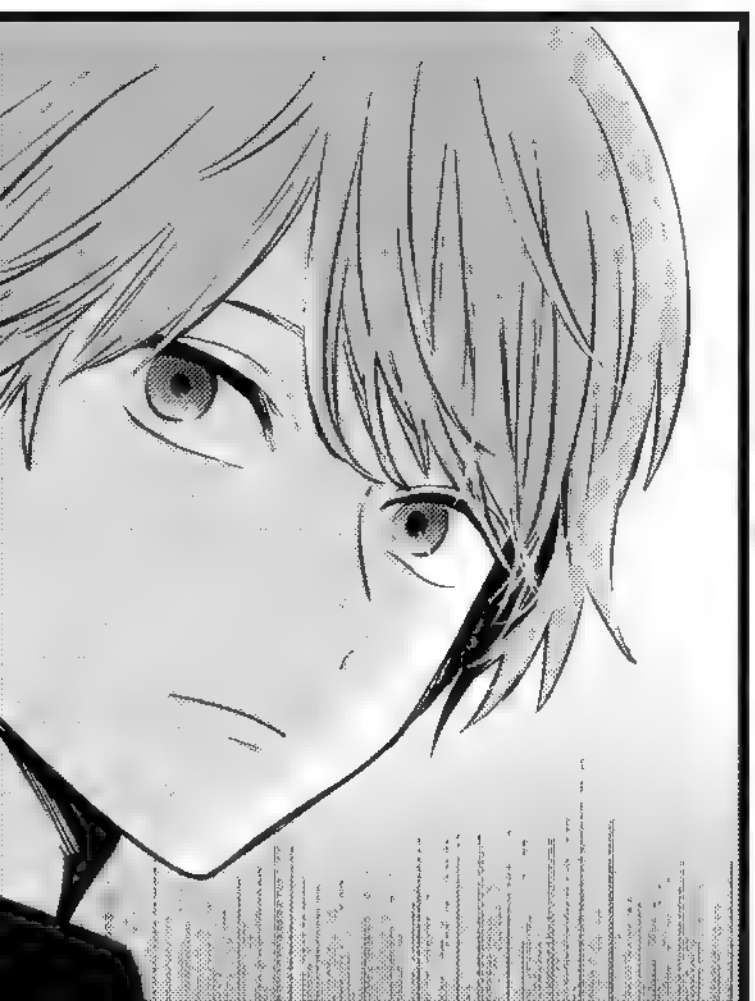
WE'VE BEEN IN SEVERAL PLAYS THAT HE WROTE, AND WE'RE FAMILIAR WITH HIS STYLE, SO WE'LL BE FINE.

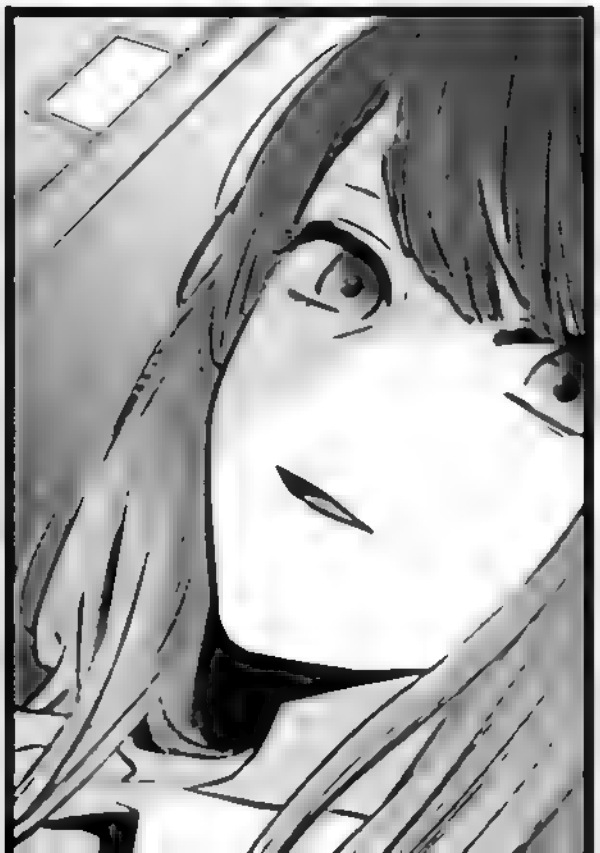
THIS IS OUR CHANCE TO SHOW WHO THE ***TOP PERFORMER*** OF LALA LAI REALLY IS.

EVERYONE AT LALA LAI IS VERY EXCITED ABOUT THE NEW SCRIPT,

BUT...

Script: Tokyo Blade





CUT.

"TOUKI,"

THIS SCENE IS SUPPOSED TO BE YOUR HIGHLIGHT.

DO IT MORE SERIOUSLY.

I'M SORRY.

IT'S THE CLIMAX.

PRINCESS SAYA WAS GREATLY INJURED AND COLLAPSED DURING THE BATTLE,

AND TOUKI WAS IN DESPAIR.

HE WAS FREED FROM ANXIETY,

THRILLED AND FULL OF HOPE,

I GUESS?

...WHEN HE SAW PRINCESS SAYA MIRACULOUSLY OPENING HER EYES?

WHAT KIND OF FEELINGS DO YOU THINK TOUKI HAD...

IN A PLAY, YOU CAN'T CONVINCE THE AUDIENCE UNLESS YOU EXPRESS YOUR EMOTIONS STRONGLY.

THAT'S RIGHT.

UNDOUBTEDLY, YOUR ACTING IS EXACTLY LIKE THE ORIGINAL MANGA,

BUT...

SO BRING OUT MORE ***EMOTIONS!***

THIS SCENE REQUIRES SOME ***EMOTIONAL*** ACTING,

NOW, NOW.

THIS IS YOUR FIRST STAGE PLAY.

IT'S NORMAL TO LOSE YOUR FOOTING.

JUST TRY TO KEEP UP AND YOU'LL BE FI—

DON'T SPOIL HIM.

AQUA,

YOU HAVEN'T DONE EMOTIONAL ACTING BEFORE, RIGHT?

ACTING GIVES AWAY YOUR PERSONALITY.

SINCE YOU NORMALLY DON'T SHOW EMOTION,

WE CAN'T FEEL ANY EMOTION IN YOUR ACTING, EITHER.

YOU'RE JUST TRYING TO REENACT SOME SAMPLES...

...THAT YOU SAW SOMEWHERE.

THAT'S YOUR NATURE, AQUA.

YOU SOUND LIKE YOU UNDERSTAND HIM THROUGH AND THROUGH.

OF COURSE I DO.

AMONG ALL THE PEOPLE HERE, I'VE KNOWN HIM THE LONGEST.

IN FACT, WE'VE KNOWN EACH OTHER SINCE WE WERE LITTLE.

SULK

WE JUST MET AGAIN RECENTLY.

OUR RELATIONSHIP ISN'T FOR BUSINESS PURPOSES LIKE THE ONE HE HAD RECENTLY WITH SOME RANDOM GIRL.

WE'RE LIKE CHILDHOOD FRIENDS.

EVERYTHING ARIMA SAYS IS RIGHT.

BUT IF I DIDN'T SAY IT, NO ONE WOULD.

I MIGHT HAVE GONE TOO FAR,

I KNOW.

BUT...

SHINE

ARIMA, HOW DO YOU CRY IN PLAYS OR MOVIES?

LET ALONE SHED TEARS.

DON'T ASK ME TO GET ALL EMOTIONAL,

I CAN'T BRING OUT EMOTIONS IN MY ACTING.

HMM...

THERE ARE DIFFERENT METHODS LIKE CRYING EMOTIONALLY OR PHYSICALLY,

BUT WHAT THEY OFTEN DO WITH CHILD ACTORS IS...

AQUA-KUN,

WHAT WOULD YOU DO IF YOUR MOTHER DIED?

IN THIS CASE,

TOUKI IS FILLED WITH JOY WHEN HE SEES THAT PRINCESS SAYA IS STILL ALIVE,

SO ALL YOU NEED TO DO IS ACT WHILE REMEMBERING WHAT MADE YOU HAPPY.

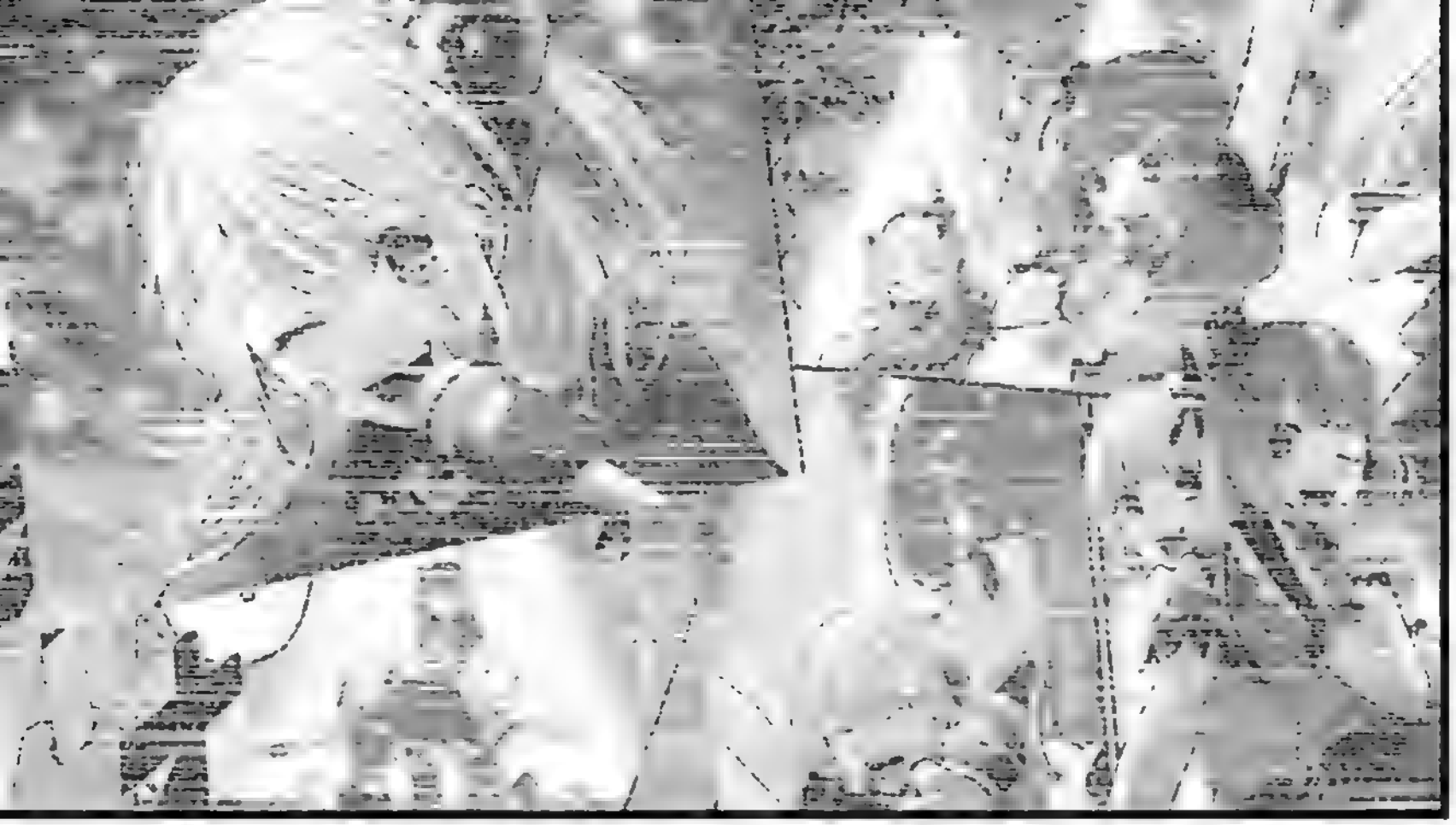
SOMETHING LIKE THAT!

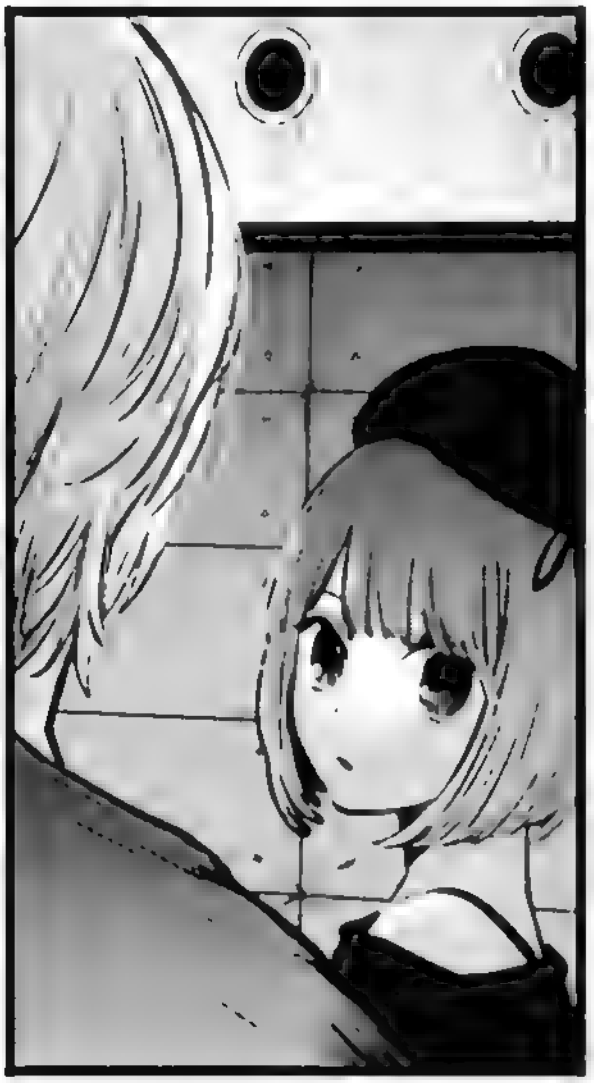
BASICALLY, JUST THINK OF WHATEVER IN FRONT OF YOU AS PRECIOUS, AND YOU'LL CRY.

I'M SURE EVEN SOMEONE LIKE YOU HAS A HAPPY MEMORY OR TWO, RIGHT?

MEMORIES OF WHEN I WAS HAPPY.

WE MADE IT!!
I FEEL SORRY FOR YOU.
I'VE NEVER PLAYED BASEBALL...
OH!
FWISH



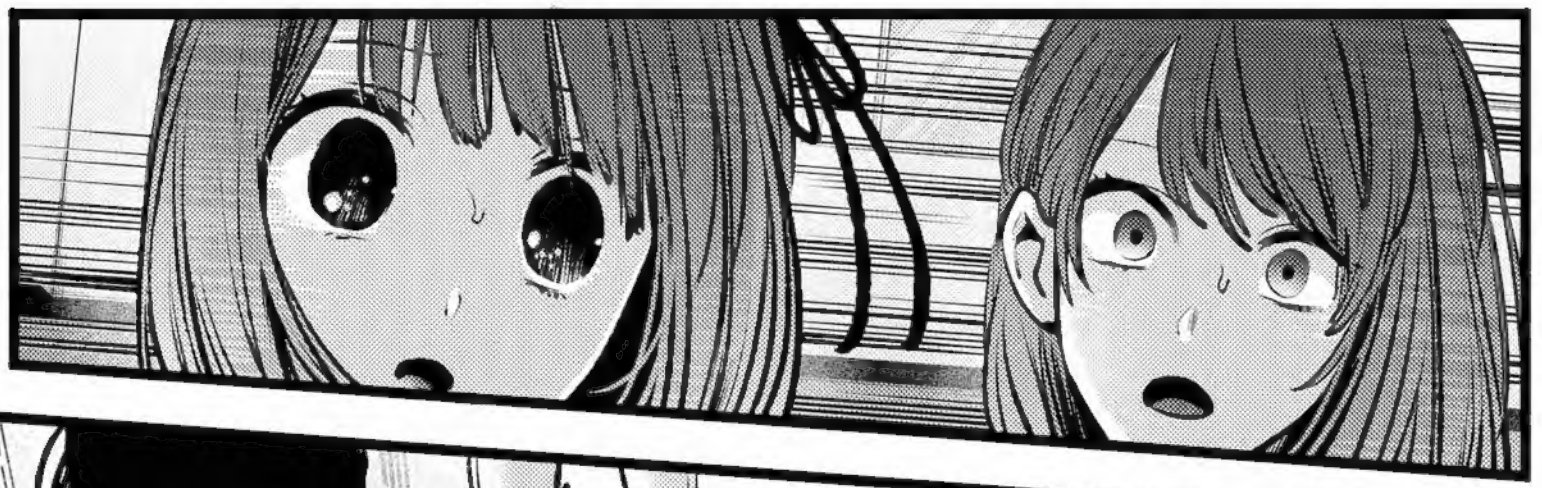


WHY ARE YOU ENJOYING YOURSELF?

DON'T FORGET THAT...

...YOU COULDN'T SAVE HER.

YOU DON'T HAVE THE RIGHT TO—



AQUA?!

Presented by

赤坂アカ × 横槍メンゴ

【推しの子】

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Next Vol.6

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発売予定。